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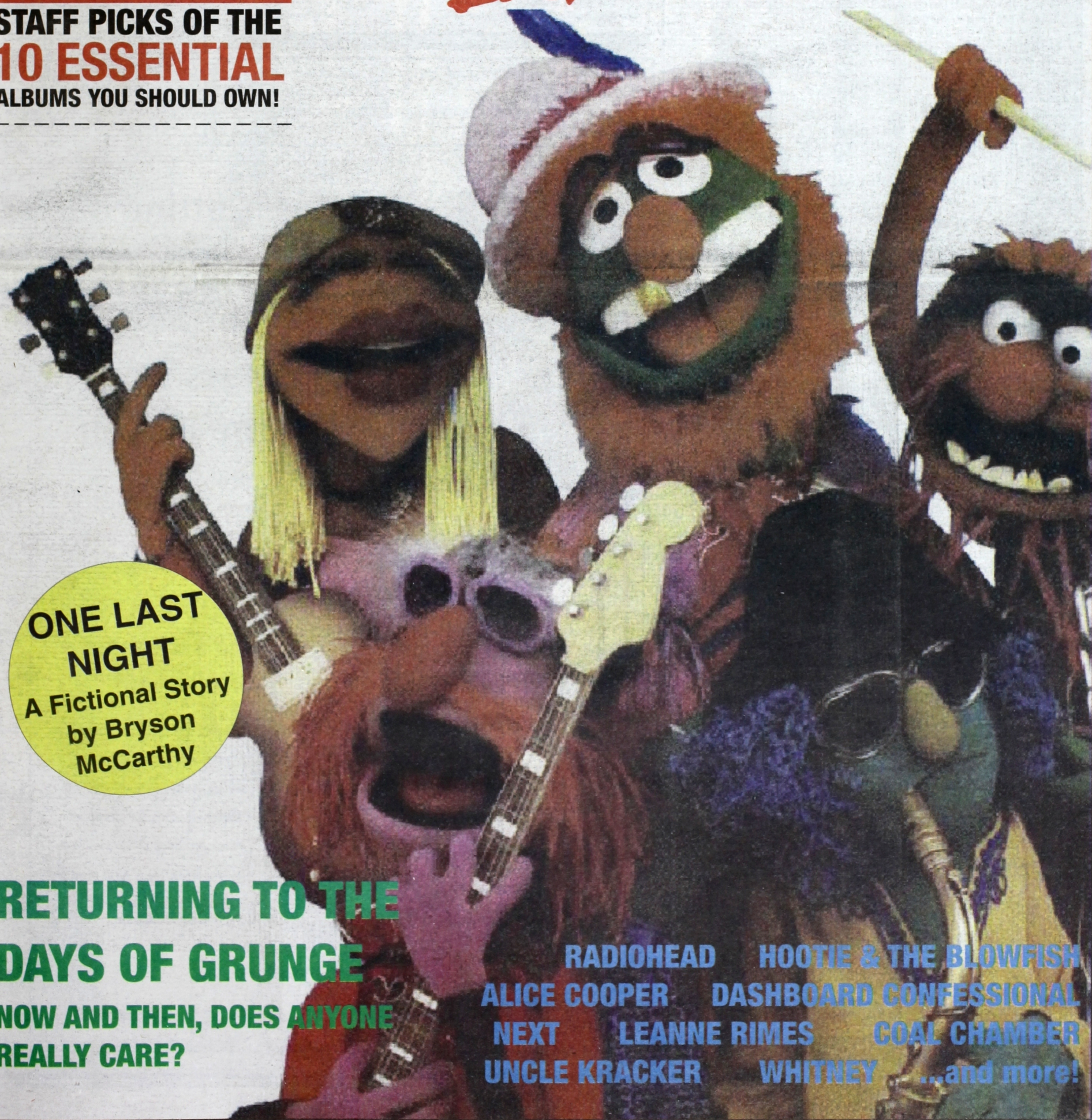
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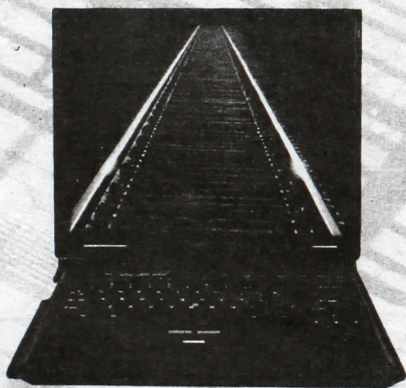
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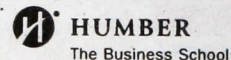
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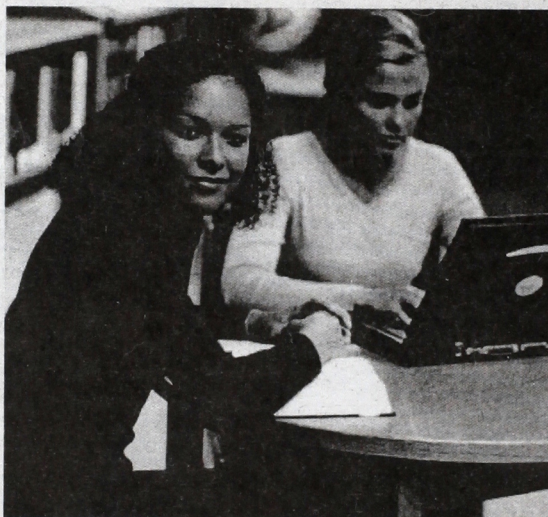
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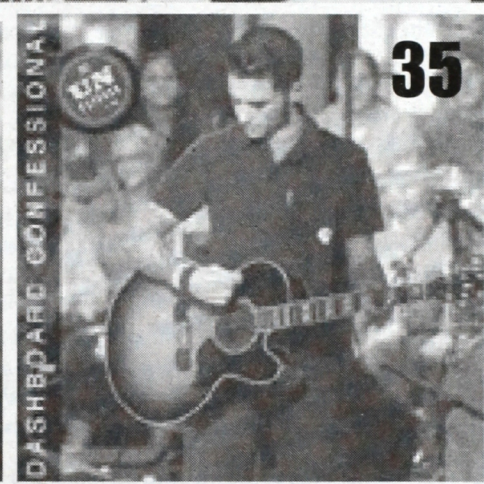
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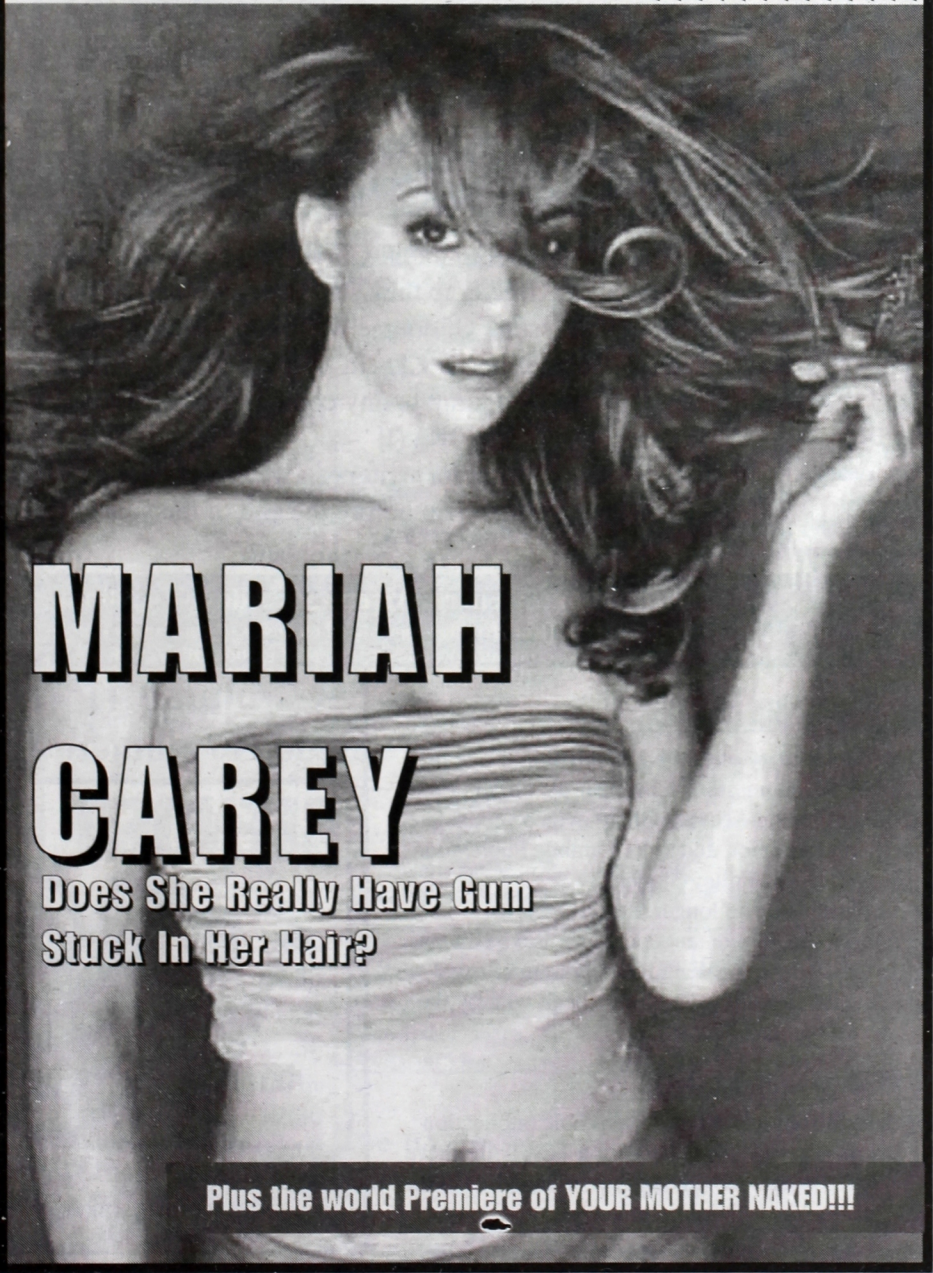
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BLENDED
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NEXT ISSUE
ON SALE
FEBRUARY 30



**MARIAH
CAREY**

Does She Really Have Gum
Stuck In Her Hair?

Plus the world Premiere of YOUR MOTHER NAKED!!!

This box is here for you to read for no
real reason other than to piss you off when
you finish the entire thing and you find
out that there was no real reason for it...
or maybe there is and you just haven't
gotten to that part yet. You will just have
to keep reading all of this until you find
out if there really is something of impor-
tance like the meaning of life at the end.
Here it comes... what you have all been
waiting for.....Pork Sausage.

ANIMAL...
LOVE
MARIAH!
WO-MAN...
WO-MAN!!!
/



★ BLENDED

Just What Y our Dealer Ordered!

FEA TURES

- 6** DESERT ROCK
And you thought the desert was only there so people could get lost and die a horrible death. Steve Kraus proves that 'There's music in them there deserts'.
- 7** EVERYTHING'S ESSENTIAL
We figured most people have no real taste in music so we decided to force our choices on you. It's not that we think your taste in music sucks... we just want to control every aspect of your life!
- 10** MICHAEL JACKSON
Learn to Moonwalk, Sunwalk and even dangle a baby from a third floor balcony in a foreign land. Hugh Panelas loves Michael so much that he filled two pages on the Gloved One.
- 12** BS1 - BEYOND THE MUSIC
In this week's edition of Beyond the Music, Mat Thompson sits down with Muppt sensations Dr Teeth and the Electric Mayhem. You'll be surprised how the band is doing today.
- 16** A RETURN TO GRUNGE
An 8 page feature by Andrew Noakowski that covers the history of grunge, Then and Now reviews of the main players in the sub-culture and a small history of what had to be the loudest and dirtiest era in popular music.
- 25** ONE LAST NIGHT
Ever wonder what's going through the head of your favorite DJ when you are requesting a song? Well, Bryson McCarthy premieres a work of fiction about a DJ fed up with the crap he is dealt on a nightly basis in his bar.
- 29** THE DIARY OF RABIDSQUIRREL
How could we everleave out the insane life of RabidSquirrel? How does RabidSquirrel tie into music? Well, all we can say here is it has something to do with 'Your Mother'!

OUR GUIDE

- 30** A SHIT LOAD OF CD REVIEWS
Have you ever wondered what the latest releases are like before you buy them? Well, our crack team of reviewers decided to rip through the new release section and let you know exactly who sucks and who only kinda sucks.
- 14** METAL MANIACS
From Alice to Manson, the history of Shock Rock as we know it
- 15** HOOTIE & THE BLOWFISH
We can't explain it... Hugh is just strange!
- 28** RADIOHEAD
- 40** NUDE PICS
- 37** SUBSCRIPTION INFORMATION

Yes... this is some pretty screwed up shit!!!

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This Ain't the Only Café

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Peddler's Pub Gloria's Restaurant

The Elm Tree The Travelodge

Lil' Habana's 1500 Pub & Cues

Books & Beans Respect is Burning

Chapters



Lambda Publications is the Weekly Student Newspaper of, by and for the students of Laurentian University. Lambda is partially funded through a direct student levy by the members of the Students' General Association, yet remains autonomous from all university organizations, both student and administrative.

EDITOR'S CORNER...

Lambda_Editor@Yahoo.com

"The program for this evening is nothing new, you've seen this entertainment through and through. You've seen your life, your birth, your death, you may remember all the rest. Did you have a good life when you died? Enough to base a movie on?"

- Jim Morrison, The Doors

So how confused are you guys? One week, Lambda is on the stands with opinions about the war on Iraq and our usually entertaining style of reporting news, the arts and everything else that the four of us can write. And now you have in your hands the first ever edition of BLENDED.

Every week I try to motivate my small staff to get into their writing. For years I have tried every way to do it, but no one ever gets too excited about writing news and sports. So, instead of me Bogarting the CD review section, I figured I would let the staff loose on what can only be described as one of the best editions we have ever created!

Just think back. Try to remember your first album. For most people their first memories are surrounded by the music of the time. I recall road trips with my parents listening to ABBA, Boney M, Neil Young and even Bob Dylan. We had one car with a cassette deck and another with an

old 8-Track where my sister and I would fight over the music we wanted to listen to on the long trips from Sarnia to Killbear Park just outside of Sudbury. What usually kept us quiet was the repetitive playing of the Grease Soundtrack.

I love music and this issue is a tribute to that. Everyone is affected by music in some way throughout their lives. Everyone has a music collection at home and everyone listens to it whenever they go anywhere. Some people have their select few favorites they listen to over and over, and some people are music junkies, like myself, who have over 2000 CDs stacked all over their apartments.

I used to sit and listen to music with my sister. She had a record player in her room and would play what she told me was the popular music of the time. Her room was covered in posters of Prince, Michael Jackson and for a while Motley Crue. She would delve back and forth between the modern 80's music of the time and the classic 70's music that was easily at hand from both our parents and our cousins. She loved music and passed that on to me.

Of course I rebelled against the whole Prince thing and went my own way. I never did, and still haven't settled on a specific style of music that I like due to the fact that I am open to listen to anything.

My first ever music purchase was 1984 by Van Halen. I still have that tape sitting on top of CD racks, reminding me where this

massive collection began. When I started working that the local Cineplex Odeon Theatre in 1989 as an usher, the first thing I bought with my money was a CD player. Of course the monstrous Sony boombox that I bought is nothing compared to the players of today, but it only died about four months ago, so it just goes to show that they made them to last back then.

With that purchase came a free CD. Being into the Hair rock of the time I chose Poison's Flesh and Blood... another staple in my collection. After that I was addicted. I saved every pay cheque to buy the latest in music. I waited until there were sales and bought everything. I started to buy CDs of the stuff I had on tape, then sold the tapes to buy more CDs. Friends used to come over just to hear the new music I had in my collection. Of course I was very picky about lending music out, so they were allowed to come over and tape the stuff (before MP3's), but the CDs stayed in my room.

When I came to university I brought about 400 CDs with me. By the time my first year was over I had amassed about 750 CDs thanks to my job reviewing CDs right here in Lambda. And now seven years later there is more music in my apartment than probably all the radio stations in Sudbury combined.

Music is like a soundtrack to your own life. You can play anything you want. Music can be something to express yourself, or to help you deal with the different

aspects of life. I go hour by hour with my music. I could be listening to Tim McGraw one second, then just need to hear some old-school Guns N' Roses. When I'm doing dishes it has to be something upbeat so I don't smash a plate, and when I am writing there are only two performers who keep me sane... Frank Sinatra and Dean Martin. Of everything that I have listened to and collected over the years, Frank and Dean are the latest in my love of music and my addiction for the perfect songs.

I have never been able to narrow down my all-time favorite songs since there is one on every album I own, and one for every mood I am in, and one for every minute of the day. Sometimes its Desperado by The Eagles, then Dream On by Aerosmith, others come out of the woodworks like Paradise by the Dashboard Light by Meatloaf, Lola by the Kinks, Tiny Dancer by Elton John, the entire score of The Who's Tommy and sometimes it's the classics like Ain't That a Kick in the Head by Dean Martin himself.

I hope you guys like this issue. We worked hard on it for the last seven days (take that Blender... monthly, HA!). And what's my favorite song at this exact moment? One For My Baby by Frank Sinatra... it's the one playing in the background right now.

Mat Thompson
Editor In Chief





Lambda Publications

2003 Publishing Schedule:

February y - 6, 13, 27

March - 6, 13, 27 April - 3, 10

Lambda would like to thank Universal Music and Sony Music for all the free crap they sent us for reviewing in our BLENDED issue. Of course we found it strange that Universal Music sent our CDs in an old SONY CD-R box, but we won't jump to any conclusions there!

Lambda is still looking for writers so we can maybe pull off a paper this big again before the end of the year!

LAMBDA

Submission Deadline:

Fridays @ 3pm

Editorial and General Meeting: Friday @ 1:30pm

The Editorial and General Meeting is open to all members of Laurentian University and the Sudbury community and is held in the Lambda Office, SCE 301

Contact List

SCE 301 Student Centre
Laurentian University
Sudbury, ON, P3E 6A9
(705) 673-6548
Fax: (705) 675-4849
Marketing: 675-1151, x2403

General Email:
LU_Lambda@Yahoo.com

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Letters to the Editor must be no longer than 250 words. Lambda reserves the right to edit for content considered sexist, racist, homophobic, heterosexist or for length and grammar. Letters of a harassing or slanderous manner will be dealt with by the proper authorities.

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Volume 41

Issue 11 / Numéro 11



BLENDED

Cover Design:
Mat Thompson

The Sudbury Music Scene

By Chris Curry

Even to the untrained eye, it is plain to see that music in general in the last year is making a valiant attempt at recreating itself throughout the world abroad. Bands like The Strokes, The Vines, The Hives and The White Stripes have taken popular music by storm and have proved that good music is not in fact a thing of the past. Sudbury bands such as Mosaic, The Havocs and Sushi aim to prove that suffering through the last few years of techno, pop and hip hop will finally prove to not be such a fruitless task.

"It's been a little hard maintaining the creative energy over the last few years when it seems that no one wants to hear anything that doesn't involve the word Britney or Backstreet," said local musician Jeremy Williams, who has been fluctuating from band to band for the last few years trying to find his niche. "It's nice to see this 'revival of rock' as some are calling it, slowly pushing away the untalented and unoriginal pop acts from the charts," he said.

Although the dance music scene still seems to be quite popular in Sudbury in bars such as The Grand and Cactus Pete's, others like The Townhouse on Elgin Street, offer a nightly flow of good, solid rock and roll.

As Laurentian students may have noticed in the past school year, there hasn't been many options when it comes to wanting to see a popular touring act in the Sudbury area. That is why the local talent have been forced to kick up their heels and get the word out that there are in fact bands here that are worth seeing. Luckily, there is not a vast

collage of same-sounding bands dominating the Sudbury scene as it has been for quite some time across the globe. Punk still seems to be the most prevalent choice when a few people get together to form a band in Sudbury but styles such as emo, acoustic experimental, death metal, emocore and progressive rock have been slowly creating astir among the insiders of the local scene. It also gives listeners a chance to find a band that they are into at a show and are not forced to listen only to what their friends happen to be in to at the time.

However, it is not always easy for bands to get the live show time that they need in order to flourish in a world where success is decided by radio play and well publicized shows. That is why many bands have taken this problem into their own hands. A little known aspect of the Sudbury scene is not going to be found in the local pubs and clubs. A few of the local bands have joined forces and decided that in order to get their music heard and their CD's sold, they have to start organizing shows of their own. These highly organized shows can be found on a semi-regular basis, mostly in rented halls. On those nights, promoters attempt to please as many concert goers as possible with their eclectic mix of bands. It is not a rare occurrence for a show to begin with the high energy of the Rage Against the Machine influenced original music of Sushi, culminating with some acoustic experimental emocore from Mosaic with a little bit of 70's garage rock, supplied by a band such as The Havocs. The sounds that these musicians put forth during an average evening leave the

listener feeling content at the end of the night that they weren't plagued by bands whose sounds are impossible to decipher from each other.

"Chad and I started playing a few years ago," said Josh Turnbull, the drummer for Mosaic, speaking of lead songwriter Chad Landry.

"At first we were fast punk, then moved to pop, then moved to emo and now we're into progressive emo," he said. Mosaic draws their name due to the fact that their music, driven solely by two guitars and drums with no vocals or bass, is 'like a mosaic of styles and feelings,' he said. Landry seems to be able to find his most creative outlets by sitting in his room with a blue light.

"Then, he just sits there and creates," said Turnbull. However, Turnbull doesn't limit his talent to one band or one style of music. He also plays for the local outfit, Dissonance, which is more "top forty, edgier stuff, like Tool and Disturbed." He has also recently taken a spot in the band Aviator and they plan to do a small Northern Ontario tour in March.

The Sudbury music scene, however, is not completely dominated by bands. Solo artists are still working as hard as ever to get their voices heard, which is many times more difficult than if you were part of a full band.

"As far as booking shows goes, no matter how good you are, it seems that managers at bars don't really want to hear a solo artist. They don't feel that we would be able to carry an audience throughout an

entire set I guess," said self-described struggling solo singer, guitar player, songwriter Luis Channing. Having moved to Sudbury recently, Channing has found it hard to get his music heard by the masses relying solely on his acoustic guitar and voice.

"The talent here that I have noticed is really good. I've seen some decent punk bands and also some good emo bands but what people don't realize is that there are other types of music out there, all you have to do is look under the cover to find it," he said. Channing hopes to record some material this summer and he feels that will help him get the much needed live playing time.

Although there aren't many options when it comes to catching live bands on a frequent level in Sudbury, there are still a few hot spots that are worthy of checking out. The main attraction for live entertainment seekers is The Townhouse, offering live entertainment seven nights a week. The Games Room also offers semi-regular shows, usually of the punk rock nature. Peddler's Pub is also a great source for live entertainment. On any given weekend, it doesn't really seem that hard to find a decent act in Sudbury but you may have to look around for awhile.

Besides the usual hangouts, there are also shows every once in awhile where bands take the responsibility of promotion and organization into their own hands. February 8 at the Jubilee Centre, Mosaic, Aviator and Alexis on Fire will be playing a show that promises to be an intense affair.

CKLU 96.7 FM PROGRAM GUIDE - FEBRUARY 2003

CKLU 96.7 FM
Program
Guide
February
2003

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
8:00	MORNING BREATH	MORNING BREATH	<i>Morning Breath</i>	Slot available	SLOT AVAILABLE	SLOT AVAILABLE	The Sonic Spectrum
8:30	with: Teresa	Hosts: Liam and Jonathan	with Beata				with Jason
9:00	(Spoken Word)	(spoken word)	a coffee-buddy				
9:30		The S.C.A. Show +	Monster	<i>la Guillotine</i>	SLOT AVAILABLE	SLOT AVAILABLE	Amigos
10:00	slot available		A Go-Go				Ricardo and Suisa
10:30		slot available	"BETTER THAN A POKE IN THE EYE"	AVEC PAUL			<i>✧ The Spanish Culture for All ✧</i>
11:00			with Paul Loewenberg	ROBITAILLE			
11:30							
12:00pm	Counterspin +	slot available	MAKING CONTACT+	Rendezvous+	Peek at The Past	NOISE, NEWS AND NONSENSE	Radio Polonia
12:30	<i>CHILDREN OF THE EARTH +</i>		<i>Africa+</i>		Reg hosts old-time radio shows	with Dave Cameron & the Raving Reporter	<i>with Samuel Fiedak</i>
01:00	EUROQUEST+	Radio Goethe	Putumayo World	Mille soleils +	<i>Music of Your Life</i>	...blues, news & silliness	Learning About China
01:30		Germany's Electronica	Music Hour+		with Bruce Burgess		with Micheal and Rongxian
02:00	☉ SOCIAL	<i>Venus Meets Pluto</i>	<i>Classic Entertainment</i>	NORMANDIE	Jazzy Neil & Co	Latent Shadow-	EUROQUEST (CD)
02:30	HYPNOSIS	***OPEN FORMAT***	<i>Radio</i>	•-Francophone et World Beat-•	Hosted by: Neil Geoffrey	Live	<i>Vibrations of India</i>
03:00	WITH BEATA	Suzanne Legault	...live sessions with local artists	Tout les styles - Toutes les époques)		with Emilio L. Williams Portal	with Punam Kumar
03:30	(FUNK, PUNK AND GROOVE)		with Peter	avec M.C. Marco			
04:00	The Reverend &	TOMATO SOUP	Mackin' on	La Grenouille	Angst Radio	THE ELIGIBLE	The Dave Show
04:30	The Rambler	Ingredients: rock, funk, acoustic, punk	The Sidewalk	Radio - Active	☼☼☼ punk, ska & indie ☼☼☼	BACHELOR'S CLUB	with Dave
05:00	...take you through the	Listen. It's good for you.	with Stacey	...musique francophone qui	with Angie	with (Sexy) Steve &	A great assortment of Davish
05:30	best of blues	WITH TARA LEVESQUE	...punk or bust!	Rock! Jamais pareil !		Andrew (the hit man Heart)	selections & Requests!
06:00				avec Ryan Perry (Chris et Alain)			
06:30	GUERRILLA RADIO	Ecowaves	A.P.A.C.	HOT BUNNY RADIO	Insanity Explained	The Beat	Stogie's Jazz Corner
07:00	With Jamie and Mario	Host: Bill Bradley	ALMOST PROFESSIONAL AMATEUR COMICS	with Jessica and Tera	☼☼☼ Comedy with Chris Crocetti	with J.C.	with Stogie
07:30	BLUEGRASS AND OLD	Signal	Rivets for Breakfast	☼☼☼ OPEN FORMAT ☼☼☼	Northern Lights Radio Hour	(DANCE, BASS)	
07:30	TIME FIDDLE HOUR	I.D.M., Brainsdance, Experimental Electronica	(Industrial)		Folk'n roots Music- Canadian & Indie		
08:00	with Martin Chapman	with Tim Eastman	with Adam Turcotte		with Derek Armstrong		
08:30	SEVEN DEADLY	<i>Artistry in</i>	MidWeek Tempo	A Shot of Piss and	<i>Artistry in Jazz</i>	WE BE JAMMIN'	Down on the Upside
09:00	☺☺☺ SPINS ☺☺☺	<i>Jazz</i>	A CLASSICAL VARIETY	Vinegar	bebop swing, chamber jazz,	the ONLY urban, reggae,	Incredible, an encounter with the
09:30	...Wilco to WuTang	...with long-time host Sisy	(mainly 19th & 20th century)	...120 minutes of pure, unadulterated	symphonic jazz, dixieland blues,	hip hop, R & B show on CKLU	Wholly Other...
10:00	Jay and (not so) Silent Cobb		with Dr. Ken Calmain	Death Metal Madness	traditional and latin jazz	with:	with Jeremie
10:30				with Katie	with Sisy Born	D.J. FRENCH VANILLA	
11:00	Restaurant at the End	As Yet Untitled	RHYTHM RADIO	The Heavy Chevy	The Snake of	THIEF IN THE NIGHT	12" of Hardcore
11:30	of the Universe	...experimental madness	DEDICATED TO THE HOUSE	Show	Audio Consciousness	...stealing the heat...	Happiness
12:00am	(Alternative, Rock)	with Derek	MUSIC MOVEMENT	host: Dave Chevrier	☺ Critic's Choice ☺	...from the punk rock beat...	...psychedelically perverted
12:30	with Todd Frawley		WITH MATTY STYLES		with Nathan and Chas	with Caelie	mental brain fart
01:00	OPEN SINCE 1993						WITH DJ BLANK & DJ DEAD AIR
01:30							
02:00	The BASEMENT	PILLOW TALK	RHYTHM RADIO	Death to the	SLOT AVAILABLE	slot available	slot available
	AARON REINHART	Matt & Mike	EXTENDED	Spectacle			
				...experimental... with Jeezi			

+Information Spoken Word Programming

Volunteers needed for Slot Available

Yes... this is some pretty screwed up shit!!!

Desert Rock

The Songs That No One Knows

by Steve Kraus

As many of you would probably notice, my article's title includes the name of the Queens of the Stone Age new single "No One Knows". It's a remarkable song being played in heavy rotation on the radio and Much Music. However, I bet that none of you out there have any real knowledge about how this great "new" band came to be. What I hope to do in this article is bring you all on a little ride through the desert, into the heartland of where the Queens of the Stone Age began and how they evolved to become the awesome group they are today. After that's done, we'll talk desert rock and about some of the other great bands from their still mostly underground desert scene.

In the late 1980s, a revelation occurred that would change the face of what many would characterize underground doom or stoner or desert rock. It is a beast of many names, but uniform in its goals to be expressive and divergent from the popular trends. In the wake of the demise of Black Sabbath's original lineup, a cult following and movement was born in the middle of the California Desert that would have a profound influence on hard rock as we know it today. The ironic truth is that few music enthusiasts even know that this "happening" even occurred. After Black Sabbath faded, groups of young musicians in the outskirts of California's Coachella Valley and Joshua Tree were provoked — mostly out of sheer boredom — to create music. It was music that spoke to them as disenfranchised, disconnected youth in the middle of nowhere with little to do with their time but jam, smoke and drink. Fueled by beer, marijuana, women and cars, groups of musicians fed up with the trends began producing sounds that emulated their heroes of punk rock, and Sabbath-type heavy metal. The end results of this initial experiment produced bands which would become cult classics and truly define a generation of desert-dwelling musicians.

In 1989, high school friends Josh Homme, John Garcia, Brant Bjork and Nick Oliveri (who was replaced by bassist Scott Reeder after their second major label album) came together to form *The Sons of Kyuss*, named in honour of the Dungeons and Dragons character/adventurer. The music they produced sounded like it came from deep within the earth. With earth-shattering intensity and a groove that was unlike a lot of "metal bands" of the time, the group hit early fans with a wall of incredible sounds, which drew from the well of hard-rocking inspirations. The hair rock scene of Bon Jovi, Poison and whatever other crap you'd like to throw into that category was in full swing, filling arenas, but the boys in the desert couldn't have cared less. The music was about personal freedom, sexual freedom, and passion. It was all about music for music's sake, a mentality which remains the primary motivator for many of the desert rock bands which continue to play today.

The *Sons of Kyuss* name stuck, releasing one independent record until it was abbreviated to *Kyuss* for their sophomore Dali records release *Wretch*, whose sounds prompted one reviewer to state: "While showing strong heavy metal roots, Kyuss lacks the screaming lead guitars that are standard equipment for most metal acts. The band sounds incredibly calm and humble in sharp contrast to bands who place more importance on a tough-guy image than making quality music".

Kyuss blended one part Black Sabbath, to one part Punk Rock, to one part whatever else happened to sound good into a mixer which came around to hit your head on like a bottomless whiskey and coke.

Fueled by wild drug and alcohol-induced enthusiasm, a cult desert following grew, and fans flocked to the now infamous "generator parties", which tossed together one drum of gasoline, one 1000 watt + Generator, five bands, and as much beer and marijuana as fans could truck into the desert and a beautiful desert landscape, loaded with parties enjoying the sounds of the underground scene. As the idea blossomed, other bands formed to join in these more regular parties, and the emerging scene helped build the holy grail of desert rock.

Kyuss went on in their short career to produce five albums after they signed to Electra Records. "Blues For the Red Sun", "Welcome To Sky Valley", "...And The Circus Left Town" and their Greatest Hits package, "Muchas Gracias: Kyuss The Best Of..." All of these albums explore the song spectrum, yet remain true to their heavy roots.

There isn't a great deal known about Kyuss in general, for their band lived and died before the advent of the mass popularity of the Internet. There are some books which briefly mention their musical contributions, but little of their career and their lack of mainstream success has actually been catalogued. One of the most popular and cult stories which floats around the Internet is one which tells of the happenings of the short-lived Kyuss/Metallica Tour, which states that fans were very unresponsive to the tuned-down, fuzz-out sounds of desert rock, which were in sharp contrast to Metallica's crisp hardcore metal edge. Despite this poor reception, it stoked the fire of one of the strongest cult followings in the underground music scene. The Metallica tour of Australia and New Zealand was the top of the pyramid in terms of mainstream popularity for Kyuss. In Europe, Kyuss were kings, even gods, with their stoner/desert rock securing a great



Desert Rock... Much Better If You Remember Your Instruments!

thresher presents
**QUEENS
of the Stone
AGE**



following in Scandinavia, and Germany specifically, a region well-known for its appreciation for dark, doom and death metal. This wave of limited success fanned the flames up until 1995, when the band, as Josh Homme put it, "was destined to implode". Kyuss died in the mid-nineties, leaving behind a legacy which did not remain dormant for long.

With the death of Kyuss, a multi-branched family tree of stoner rock bands emerged and created a new and improved scene. John Garcia and Scott Reeder formed the band Unida. Brant Bjork joined existing group Fu Manchu, Josh Homme and Nick Oliveri formed Queens of the Stone Age, Mondo Generator, and The Desert Sessions, and have made guest appearances with many other desert rock bands on recording and in concert.

The best way to look at the stoner/desert rock scene is to think of it as a great big swinger party of music. The line-up for the majority of stoner/desert rock bands has never been a static thing. Members are coming and going, playing, appearing as their schedules permit, or simply for fun and

playing exciting groundbreaking music.

In essence, the Queens of the Stone Age would be by far the best example to help explain this phenomenon. The only permanent members of the Queens of the Stone Age are Josh Homme and Nick Oliveri. Every other musician that has played, recorded and performed with them have come and gone or been on loan for temporary periods of time from other bands. Here is a list of a few of the great Queen's Alumni: Mark Lanegan (Screaming Trees), Brant Bjork (Kyuss, Fu Manchu), Alfredo Hernandez (Kyuss, Che), Dave Grohl (Nirvana, Foo Fighters), Chris Goss (their main producer, Masters of Reality), Troy VanLewan (Enemy, A Perfect Circle). These musicians are only the most recent musicians to have played with the Queens; the list of additional musicians on their recordings runs to 30 great musicians at least, the oddest probably being Rob Halford who did background vocals on the track "Feel Good Hit of the Summer" from the Queens of the Stone Age album, "Rated R."

The Queens of the Stone Age are the evolution of Kyuss. They took that basic desert rock element and expanded it via experimentation and the induction of various different influences to form a sound, which is unique. Elements of punk, new wave, British hard rock, desert rock, country music, space rock, glam, and metal all come together to produce varied and unique albums. As of last week, The Queens of the Stone Age broke out of the underground for the first time, and came out of nowhere to be nominated for a Grammy. This is probably due to the fact that Dave Grohl made an appearance as the main drummer for their newest album "Songs For the Deaf", but nonetheless, their music has broken through to attract some substantial attention to their genre.

The Queens of the Stone Age a band worth checking out for anyone who loves good hard-rockin' music. Their sounds are quite diverse and keep you entertained for hours. I'd especially recommend the new album, where not one song sounds alike and is definitely a listen- straight-through type of album where there is never a dull moment. Besides, how can you go wrong with a concept album that emulates the drive from Los Angeles to Joshua Tree California, changing radio stations as you go?

Sitting here, writing this article, I keep wondering if I am doing the genre justice. It isn't about calculation or precision or perfection; it's about fun, friendship, love, extremes and passion, and - I cannot emphasize this enough — music for music's sake. I've given you the ten-cent tour of how stoner/desert rock has come to be, but there is more of this story to tell, all of which will have to be written another day. Thanks to all those who've read this far and come along with me on this journey through the desert; hopefully it's a trip you all won't forget. But don't take my word for it: check out the scene as it's chronicled online at www.stonerrock.com.

Bands to Check out:

- Kyuss
- Queens of the Stone Age
- Fu Manchu
- The Wellwater Conspiracy
- The Atomic Bitchwax
- Mondo Generator
- The Desert Sessions
- The Mushroom River Band

Everything's Essential

You're relaxing at home, another boring night in, then suddenly someone comes crashing through your door. They tell you that you will be taken away to a deserted location for an extended period of time. You are allowed to pack limited clothing and necessities, and you are told there will be no television, movies, radio or internet where you are going. You will have the use of a CD player, but you must choose only ten CDs to take with you. You have only five minutes to pack everything into a small bag. You grab your favorite pair of jeans and your lucky shirt, but the main thing going through your mind are these words... What are my ten essential CDs?

There was a rule of no Compilations, Greatest Hits or Soundtracks, but obviously every writer here can't even follow simple instructions!

Mat Thompson
Editor In Chief
Literature/Film Major

#10 The Black Crowes – Shake Your Money Maker

This was the album that started it all. There was no one playing blues rock like this before and the entire album is like a music lesson. This album is so definitive of The Black Crowes' style that I would be shocked if most people don't have it in their collection already!

#9 Dazed and Confused – Original Soundtrack

No soundtrack has ever captured the late 1970's like this album. *Low Rider*, *Tuesday's Gone*, *Paranoid*, *Slow Ride*, *Tush*, *Love Hurts*... sit back and grab a bag of munchies. Real rock and roll is back!

#8 Guns N' Roses – Use your Illusion I&II

This double album sums up the entire Guns N' Roses run. They do covers, originals, hard and softer rock, all out metal and the best cross-over song between the two albums, *Don't Cry*. They never topped this album again, but most bands don't even come close to this album even today!

#7 Pearl Jam – Ten

When grunge hit, everyone grabbed a hold of their favorite and looked to them as Gods. Even though there were a couple of bands fighting for the top spot, Pearl Jam's *Ten* dominated with amazing lyrics as the new style of rock. They weren't as rebellious as Nirvana, but they made up for it with vocals and talent. Not a bad song on the album.

#6 They Might Be Giants – Flood

Istanbul, *Birdhouse in Your Soul*, *Particle Man* and *Minimum Wage* brought out a sound in music that was never heard beyond the underground. They Might Be Giants were the original goofy talents before Moxy Fruevus, Barenaked Ladies and others ever began recording. *Flood* is a forgotten classic yet a hard album to get out of your mind!

#5 The Who's Tommy – Original Cast Recording

You have to see this play live on stage to fully understand the music and lyrics, but once you do, you will always be affected by it. The first real Rock Opera, written by Pete Townshend, *Tommy* is the most moving and emotionally hard hitting musical written for the stage. Just close your eyes and you will be transported back to the stage, in front of the mirror, gazing upon the *Pinball Wizard*.

#4 The Headstones – Picture of Health

This is *The White Album* of Canadian rock music. Hugh Dillon and the boys hit hard on every track, yet still leave you craving more after *Three Angels*. They show the Travelling Wilburys who *Tweeter* really was and they made us all want to go 'Down to the Cemetery, lookin' for love.' You won't find better Canadian Punk roots deeper than this album has.

#3 Meatloaf – Bat Out of Hell

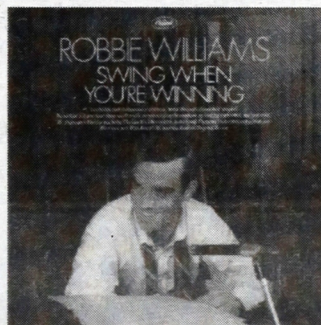
Still one of the top selling albums of all time, *Bat Out Of Hell* is like a stage production without the visuals. The entire album was written as if for the stage, but dominated the airwaves as a rock album. Sex, drugs and rock n' roll are all wrapped up in seven of the best songs ever written. This is also a perfect album for a night of marathon sex if everything is timed perfectly!

#2 Rolling Stones – Beggar's Banquet

This album had more of a country twist to it, but to many Stones fans, it is the one album that everyone should have. With classics like *Sympathy for the Devil*, *Street Fighting Man*, *Factory Girl*, *No Expectations* and my favorite *Salt of the Earth*, this is the one album that I believe put the Stones on a level above The Beatles.

#1 Robbie Williams – Swing When You're Winning

'How long have I been on pally?' For any fan of the swing era and The Rat Pack music, this is the best album released in the last 20 years. Robbie Williams jumps out of his egomaniacal Brit-pop persona and literally channels the music and spirits of Frank, Dean and Sammy. Just listening to this album makes you wonder if Robbie was born into the wrong decade. He swings like Sammy, croons like Dean and mesmerizes listeners like Old Blue Eyes himself, Frances Albert Signature. This album is jammed with so much emotion and talent that it grabs any listener and converts them into a swinger immediately. I would trade in all the other nine albums on this list to listen to this album just one more time! It's that damn good!



Hugh Panelas
Arts & Entertainment Editor
Sociology/Philosophy

#10 Def Leppard – Hysteria

All that I can say is that this album summed up what 80's rock was all about. I can remember having *Hysteria* on tape and listening to it on the school bus on the way to and from school. Hell, in grade 6 I was in a lip-sync contest doing *Pour Some Sugar on Me*. This album contains a few of Def Leppard's most notable hits and some tracks are still being used in movies today. And how can you go wrong with a one-armed drummer? (give him two drumsticks!)

#9 Our Lady Peace – Clumsy

I put this CD on my list because I just simply love it. This album really put OLP on the map and it also broke down many barriers for this Canadian rock group. It also opened the door for many other acts to follow. While Raine Maida's voice might sound annoying to some, I think he has his whining under control on this CD. Almost every track off of this release went to #1 in Canada and it launched OLP to a whole other level.

#8 Third Eye Blind – Self Titled

This CD really grabs listeners and if you're going to listen to it, you'd better be buckled in. The mega-hit *How's It Gonna Be* really launched this band to stardom. What many people don't know is that this CD also changes flow and styles of music. Third really tried to accomplish many different sounds on this disc. I don't even think that they have a specific category for their style of music. I guess rock will just do fine.

#7 Metallica – Load

The only reason that I have placed this CD on my list is simply because what it did for Metallica. After being a long-time metal powerhouse the band altered their sound and still proved that hard rock will never die. While still hinting at the old, this new Metallica still deserves to be considered one of the greats.

#6 Aerosmith – Get a Grip

After just learning that this band comes from Boston, it's good to see that North American rock has some staying power. I'm sure that some fans of this band will disagree with me about this Aerosmith release but here's why it is on my list. This CD produced hits that smashed down age barriers everywhere. The tracks *Livin' on the Edge* and *Cryin'* opened up the sounds of Aerosmith to a whole other generation. Subsequently it has allowed them to keep on making records.

#5 Michael Jackson – History

Most people believe that by *History*, Jackson is referring to the past. That would explain why this is a double disc featuring past hits. That is not why this CD is on my list. If you look at the packaging it is written *History*, as in *His Story*. This CD is Jackson's first release since the molestation accusations came out. It is a very powerful, emotionally charged album and Jackson holds nothing back in who he attacks with this one.

#4 Hootie and the Blowfish – Cracked Rear View

A new sound was created when this CD was released. A country/rock style was born and it launched the Blowfish to #1 for a many number of weeks. This is pretty damn close to the perfect CD as each song blends into each other like I have never ever heard before. You can't mistake the vocals of Darius Rucker for anyone out there because he is on a platform of his own.

#3 Marilyn Manson – Anti-Christ Superstar

How many artists out there do you know of that critique society as a whole? What about religion? What about the government? Well Manson does all of this in his darkest CD of them all. While most people think that he is the Anti-Christ himself, Manson has created a genre of his own with this CD; shock-rock. Honestly, this CD gets you so hyped up that the adrenaline flows and it makes you crazy. It makes you want to go out and kill someone, wait...isn't that a bad thing?

#2 Michael Jackson – Thriller

This is the album that set the standard for everyone in the music industry. The fact that this is the biggest selling album of all time means that something has been done right. This album changed the face of the music industry as we knew it and it also rediscovered the art of the music video. Why not own a piece of history.



Continued on page 8.....

Yes... this is some pretty screwed up shit!!!

Nick Stewart
 Assistant Editor

#1 Barenaked Ladies – Gordon.

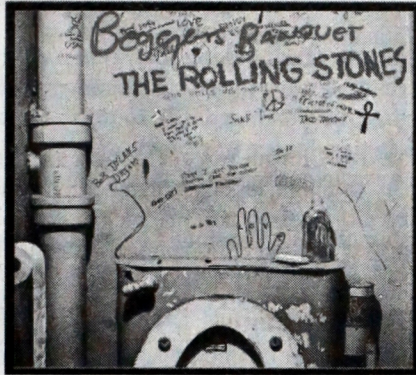
Stunt may have been their big U.S. breakthrough, but they left their heart and soul back in their first album, which was a joyous, off-beat mishmash of rock, jazz and folk that spawned a lot more classics than “If I Had a Million Dollars”. Great stuff.

#2 Nine Inch Nails – The Downward Spiral.

Arguably Trent Reznor’s rawest, angriest work. It’s also his most focused, and while The Fragile was probably more balanced, it didn’t possess the sheer energy contained in every edge of this industrial classic. A landmark album for anger, and a true epic in its own right.

#3 Rolling Stones – Beggar’s Banquet.

If you look at the music Mick and the boys have been cranking out lately, it’s easy to see why newer generations of music-listeners might be a bit confused as to why the Stones were so popular. However, one look at Beggar’s



Banquet, which bears such songs as Sympathy For the Devil, Street Fighting Man and Salt of the Earth, should help to remind anyone as to what the Stones a household name. It represents one of the greatest rock bands of all time at their peak, and cannot be ignored.

#4 Meat Loaf – Bat Out of Hell.

It might easy to laugh at a guy who names himself after a food that you’d avoid with a ten-foot-pole, but there’s no denying that this album is over-the-top, big, and loud, like a hard-rocking opera on acid — and yes, this is a good thing. And while everybody knows it for Paradise by the Dashboard Light, it’s also home to Two Out of Three Ain’t Bad and All Revved Up With No Place to Go and tons of other fast-moving, hard-driving songs. Like its lead singer, it is definitely bigger than life, and definitely worth listening to.

#5 Queen – A Night at the Opera.

Trying to pick the seminal Queen album is like trying to pick the seminal Rolling Stones album, which is to say that it’s damn near impossible to do without dipping into the Greatest Hits collections. Still, if it has to be done, you’re hard-pressed to not go with A Night at the Opera, which still found Queen in their “No Synthesizers” phase. With this album, they try and bend their unique brand of rock and over-the-top effects to a more classical feel, and produce what is probably their best piece of work. And if you need some sort of popular frame of reference for this album, this is all you need to know: Bohemian Rhapsody.

#6 Moxy Fruvous – Live Noise.

While they sold their soul to the Devil (also known as Adult Contemporary) with what is likely to be their last album ever, Moxy Fruvous has otherwise stood as the epitome of quirky Canuck folk-rock. Their infectious tunes and literate lyrics mixed with quasi-intellectual goofiness and political riffs have always been a core part of who they are, and nowhere is this more obvious than in this collection of performances from live venues. This album happily shows how much more energetic they are onstage than they are in the studio, and runs through the band’s best songs while sprinkling about numerous spoken word improv bits. Live Noise is a perfect showcase for the band’s greatest songs while representing the soul of their appeal.

#7 Our Lady Peace – Clumsy.

Their first album was too unpolished, and subsequent efforts have been too...well, too everything. However, their second go-round, Clumsy, was a near-perfect exercise in low-key angst rock that deviates just enough from the mainstream to make for a nice alternative to standard built-for-radio junk like Creed and Nickelback. Worth listening to for the title track alone.

#8 Louie Armstrong – The Best of Louie Armstrong: The Millenium Collection.

Okay, so this deviates from the “no Best Of” rule, but considering that his best stuff was done in the 1920s and 30s, I think an exception can be made. What can be said about one of the greatest performers in jazz history? His vast body of work encompasses such widely known pieces as Mack the Knife, Hello, Dolly! and yes, even the Disney-fied What a Wonderful World, but it’s also important to keep in mind the incredible amount of cornerstone jazz that he produced in his time. You’d need the expansive box set to get the full effect, and while this tiny album doesn’t quite do justice to the man, it’s a good start.

#9 Guns ‘n’ Roses – Use Your Illusion I & II.

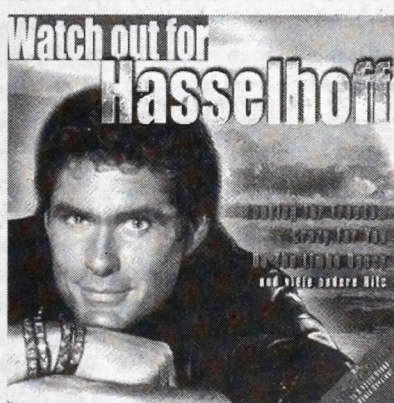
Yes, this is a bit of a cheat as well, but hey, if Mat can get away with this one, then so can I. With songs like November Rain, Don’t Cry, You Could Be Mine, Getin the Ring and Knockin’ on Heaven’s Door, do these two albums require much of an explanation? Although he’s become somewhat of a self-parody in recent years, Axl was in top form here, and should be remembered as such.

#10 Hawksley Workman – Last Night We Were the Delicious Wolves.

If David Bowie and Rufus Wainwright were to have some sort of musical love child (try not to think about that too hard), it would sound a helluva lot like Hawksley Workman, a Toronto-based performer that is a far more talented singer and lyricist than last year’s radio-friendly Striptease would have you believe. His refusal to sound even remotely like a mainstream artist is remarkable when you consider how well he does it; his vocal power and ability is downright jaw-dropping, and feels just as home within quirky faux-rock songs as it does within his infinitely beautiful ballads. This album demonstrates more polish, skill, and more importantly, creativity and adventurousness than you’re likely to see within a full year’s worth of MuchMusic or MTV.

And...

#11 David Hasselhoff — Watch Out for Hasselhoff.



Okay, this isn’t really one of my personal choices, though “Watch Out for Hasselhoff” is really good advice. Nevertheless, can anybody truly resist the beauty that is “Free My Love Monkey” or “Donkey in My Pants (Free Me, Free Me)”’? I thought not.

Bryson McCarthy Career Student

#10 Jimmy Buffett – Tuesdays, Thursdays, Saturdays

With so many damn shit artists out there today, I have to go with Jimmy since he is the only guy out there that could out-drink me. There is no singer better than a singer who will actually write about drinking, getting drunk, and drinking even more. If Margarittaville was adopted as the official theme song of Alcoholics Anonymous maybe I would actually show up for some of my court ordered sessions!

#9 Soundgarden – Superunknown

If I had to choose just one reason why I love this album, it has to be Spoonman! If you lived anywhere near Detroit in the 90’s like me, WRIF had a TV commercial of a huge, fat guy dancing to Spoonman eating donuts in his underwear. That was classic shit and the first thing I think of when I hear Soundgarden.

#8 The Sex Pistols – Nevermind the Bollocks

Forget the sex... these guys were all about drugs and rock and roll. Punk bands are just pansies compared to The Sex Pistols. **\$@ any band out there who won’t bow down to The Sex Pistols. God Save the Queen and Anarchy were huge hits before Green Day and Sum 41 learned to masturbate. This is classic punk that will stand the test of time.

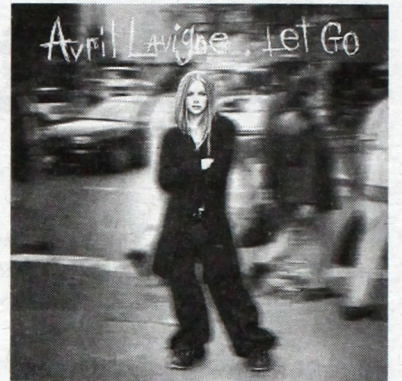
#7 Frank Zappa – Sheik Yerbouti

Broken Hearts are for Assholes and Rubber Shirt... two classics that are long forgotten because the record companies

suck ass and don’t know talent if it hits them in the face. Frank Zappa was the Kingpin of the rock and roll drug scene and he is still remembered as one of the best in f***ed up rock. People need to listen to this stuff!

#6 Avril Lavigne – Let Go

Oh Avril. You tease me so. With your baggy pants and your anti-establishment ways, You make me want to be your Skater Boy. Your straight hair an your black lined eyes forces me to sing... “I’ll be your skater boy, don’t say see ya later boy, ‘cause I’m the man for you. I’ll-be your super star, we’ll slam it in my sports-car, and I’ll have you home in time for lunch!” Now please, hurry up and turn 18!



#5 Faith No More – The Real Thing

There is one simple reason this is an essential album... EPIC! There is no better new rock song than EPIC. While all those loser grunge kids were complaining about the way there were being treated and OD’ing on fame, Faith No More kicked them in the ass and gave them EPIC. Find me a better rock song from the era and I will be forced to school you on real rock (and my foot in your ass).

#4 Procol Harum

If you don’t know who Procol Harum are, then screw you! You don’t deserve to know which album you should buy. I don’t need all of you following me and buying all the albums I have and playing them all the time. Procol Harum is mine and I don’t care if I’m the only one who still listens to them. Back off the Harum!!!

#3 Ted Nugent – Cat Scratch Fever

This is the original crazy redneck of rock at his best. I saw him perform live with Alice Cooper in Detroit for the annual Whiplash Bash and man was it amazing. This is the best album you can get since it has the originals and live versions of the classics Cat Scratch Fever and Wang, Dang Sweet Poontang. That’s right, I said poontang! If there was one rock star I want to party with, it’s the Nuge!

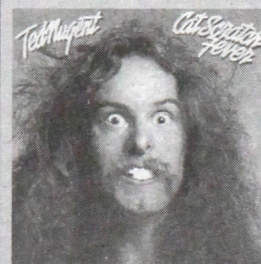
#2 Henry Rollins – Think Tank

If there is one man that I would love to be able to write like, its Henry Rollins. This is a double CD of spoken word performances that will make you piss yourself laughing. This CD is number two because of my favorite quote from Henry “club them like a baby seal”. I have modeled my live around that saying.

#1 Guns n’ Roses – Use Your Illusion II

Get in the Ring. Those of you who know me understand this choice. This is the one rock album that wasn’t fake about their feeling towards everyone around them. They have a soundbite from Cool Hand Luke on Civil War, they cover the greatest Bond theme Live and Let Die and they tell off the entire industry on Get in the Ring. This is the greatest album ever made. Use Your Illusion I can’t even smell the jock of II. This is the album of the century!!!

CLASSIC LYRICS



“That Nadine, what a teenage queen
 She lookin' so clean,
 espec'i'ly down in
 between; what I like

She come to town;
 she be foolin' around
 a puttin' me down as a rock-and-roll clown
 It's all right

Wang Dang Sweet Poontang”

- Ted Nugent, Wang Dang Sweet Poontang

Learn to Moonwalk in 9 Steps

From: www.allmichaeljackson.com/dance-moves.html

The moonwalk is a kind of illusion and takes a lot of practice. Below are the best Moonwalk instructions I could find so why not have some fun and give it a try.

Step 1. Find a pair of low-grip shoes. You could try to do it in your socks to start off with.

Step 2. Make sure that the ground you use to practice to moonwalk on is also not too grippy, try and find a polished floor.

Step 3. Stand with both feet close to each other, left foot slightly ahead of the right (toes of right should be in line with half the left foot)

Step 4. Now raise the heel of the right foot so that you are standing on the front of the right foot as if you are taking a step. The left foot must stay where it is (take care not to move it).

Step 5. As you lower the heel of the right foot, lean all your weight on the right foot, and drag back the left foot so that its toes are in line with the heel of the right foot. The left foot's heel must be slightly off the ground at this stage. As you drag back, do not push down on the left foot at all or it will not glide. Make sure as you lower the heel of the right foot (slowly) the left moves at an equal speed. This will need lots of practice to master the right speed.

Step 6. Keep practicing up to the above steps until you can make the movement subconsciously without any difficulty.

Step 7. Once you have mastered that, "kick" outwards with the left foot, but although not quite touching the ground, make it look as if it is touching. Move it out a foot-size's worth away from the toes of the right. No part of the left foot should be raised higher than another.

Step 8. After you make your left foot move so it is at the starting position, lift up the heel once more of the right foot. Make sure the left leg is bent at the knee. Now repeat step 5. Keep practicing until you have the whole thing figured out, and others have verified it, and you feel quite comfortable with it. You should eventually get that gravity-defying effect and you'll moonwalk like the pro.

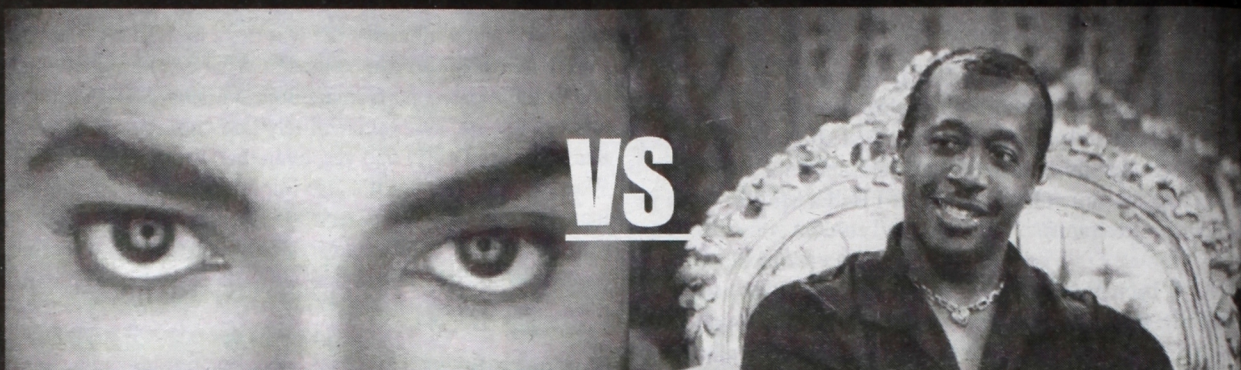
Step 9. Once you've figured it out for the right leg bending, switches legs, and try the same with the other foot. Lift heel of left, lower left as you glide right back. Left still on the ground, throw out right foot, lift up heel of left foot, and once again drag right foot back as left heel is lowered.



Next Week...

How to Dangle a Baby From a Balcony in 3 Easy Steps

Michael Jackson



VS

M.C. Hammer

by Hugh Panelas

I'm sure that music fans everywhere can remember the trash talking that went on between Michael Jackson and M.C. Hammer during the early 1990's. Actually it was more M.C. Hammer that was doing the talking. The hip-hop star constantly kept publicly challenging Jackson to a dance contest. He wanted there to be a panel of celebrity judges and they would decide who the better dancer was. Jackson kept on declining, citing that the contest would prove nothing and that it would be a waste of time. M.C. Hammer even went as far as to have a "gloved-one" at the end of his *Too Legit To Quit* video.

Being a longtime fan of Michael Jackson and once a fan of M.C. Hammer I have sat down and broke down how I thought the two would face up head to head. I have even included more than just their dancing ability.

1. The Glove vs. Hammer Pants

Michael Jackson's single-handed white glove became the most infamous part of his wardrobe next to his shimmering socks and hat. People everywhere began purchasing a pair of gloves and throwing out the left one. This became a trademark symbol of Jackson.

M.C. Hammer started a new trend when he took to the music world in what is referred to as "hammer pants". This new style of pants took the world by storm as they had oversized legs and a crotch that sagged down to the floor. These pants are how people remember M.C. Hammer today. Thanks to him, baggy pants became the cool thing to wear.

EDGE: M.C. Hammer

2. King of Pop vs. Hammer

Michael Jackson was dubbed the King of Pop and has been referred to as many different names over time. One of his more popular nicknames is the Gloved-One. Sure there are some others such as *freak*, *pervert*, *child molester* and *Hugh's Bedtime Friend*, but you'll always know whom they're talking about.

M.C. Hammer has only been referred to by two other names. At one point in his career he thought it would be more hardcore to drop the M.C. from his name and just go by Hammer. After that didn't help he dropped the whole act and became Reverend Hammer.

EDGE: Michael Jackson

3. Master of Disguise vs. Identity Change

Michael Jackson is probably best described as the master of disguise. He changed himself from a young black male that sported an Afro and had the strong nose to now what would be referred to as just simply a work of art. He is now pale white and has long, straight black hair. Anyone that saw him in 1983 would certainly not recognize him today.

M.C. Hammer also changed looks over his career. First he had big baggy pants with a matching baggy jacket, that gave way to baggy pants with suspenders. Who could ever forget the steps that were shaved into the side of his head? Now he is Reverend Hammer and is clad in the clothing of the church as he gives sermons on a weekly basis. He can still be identified though.

EDGE: Michael Jackson

4. Air Time vs. Commercials

Michael Jackson is still a valuable commodity when it comes to television. Over 26 million viewers tuned in for his Jackson 5 reunion concert and every time he takes the stage at a music award show the world tunes in. Everyone loves a glimpse at the King of Pop.

M.C. Hammer can still be seen on TV. Recently I saw a commercial on FOX Rochester that featured him. It was two construction workers sitting on their break talking about insurance and he was in their toolbox. A mini-sized Hammer tells them about the insurance company.

EDGE: Michael Jackson

5. Love of Children vs. Love of People

Michael Jackson has publicly said a million times that he loves everyone but it has been rumored that he loves children on a different level than most. Then there's the whole baby-dangling incident a few months ago. Yikes!!!

Since M.C. Hammer is now a man of the cloth it's a job requirement to love and forgive everyone.

EDGE: M.C. HAMMER

6. Moonwalk vs. Running Man

Michael Jackson is known for his God-like dancing ability and it has been quoted that you can see the face of God in his feet. The Moonwalk is Michael Jackson's most famous move. His dancing ability defies the laws of gravity and people everywhere worship his moves.

M.C. Hammer's trademark move was the running man. He had many different versions of this simple move but there really wasn't anything special to it. He did have some other flair to his routine and he did have the ability to show his passion through his movements. M.C. Hammer moved damn fast.

EDGE: Michael Jackson

... and the winner is

There you have it. The Gloved-One wins 4-2. If you look past these categories you can't ignore the fact that Jackson puts on 2-hour concerts and still has a career in the recording industry. M.C. Hammer never had enough material to cover a concert that long and now he's praying in a church.

Sony is Killing Michael Jackson

(And We Think They May Have Done That Shit to his Nose Too!!!)

by Hugh Panelas

As much as it pains me to admit it, Michael Jackson might be forced to return his crown as he really can't make the claim to be the "King of Pop" anymore. After experiencing a record breaking, ground setting career since he was with the Jackson 5 as a little kid, through the 1980's and early 1990's Jackson has been plagued with nothing but bad luck and bad opinions in the public eye. The once brightest star has been reduced to nothing more than a sheer glimmer in a very big sky.

The latest problems that Michael Jackson is experiencing are with Sony Music and in particular Tommy Mottola. After a fantastically successful solo career with over 120 million records sold in a 24-year career with Sony, Michael Jackson has publicly gone on the attack. He has accused Tommy Mottola (Sony's Chief Executive) of sabotaging his latest efforts "Invincible". Jackson has made the claims that Sony doesn't want to see his career flourish anymore and they have gone as far as to not release any singles off of the album. He claims that they have done this because they want to harm the possibilities of Jackson signing another huge contract with another label.

Jackson has said that he feels that the highest people in Sony are out to punish him for his disloyalty. Sony Music has stopped all promotion with the "Invincible" album and have stopped him from releasing any of the singles from the album. This whole fiasco has been kept quiet until Jackson made a public outcry in which he called Mottola the devil.

In Sony's defense Michael Jackson has never really re-captured his fame of the 1980's which saw Thriller sell 52 million copies and Bad selling 25 million. Invincible did go to the number 1 spot on the Billboard charts in the USA and the UK but all but disappeared off of the map just 3 weeks later. Sony sees the problem being Jackson's bad decision making. They claim that he borrowed millions of dollars from them to make "Invincible" and since it has done nothing but poor sales he



can't get the money to pay them back. They feel that Jackson blaming them for the lack of publicity is just a way for him to get out of paying them back.

Jackson feels that he is being held back because of his smart business dealings. He will be entitled to 50% of Sony's revenue even if he leaves that record label. Are you wondering how that is possible? In 1995 Jackson merged his music publishing catalogue with Sony's. Jackson's contains more than 1000 songs and of those it includes 251 Beatles titles. This merger means that Sony and Jackson split the cash 50-50 when it comes to the earnings of all of these songs; this music catalogue doesn't include his own songs either.

When "Invincible" was released Jackson seemed to be on top of the world once again. He staged two Jackson 5 Reunion concerts at Madison Square Garden. They both sold out in just less than 5 hours and raised more than \$12 million. CBS then aired both shows with the first in November. A record-breaking 26 million viewers tuned in and Sony failed to advertise "Invincible" during the broadcast despite requests from Jackson. Sony claimed that there wasn't any available air time for commercials. The show was once again played in January and once again Sony ignored Jackson's requests to place advertisements for

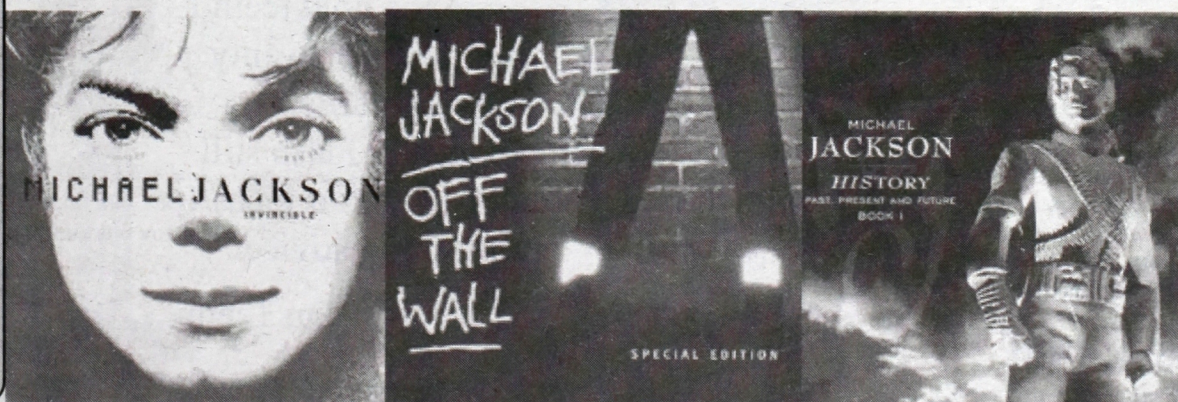
this new album.

Michael Jackson then began to realize that it was Sony that was beginning to old him back and he decided to go above and beyond. He got together with a bunch of other music industry talent, people such as Ricky Martin, Destiny's Child, Shakira, Celine Dion and Gloria Estefan. They recorded a tribute song for the Victims of September 11th. The plan was for all the money raised to go to charities of the tragedy. Sony decided not to release the song.

Jackson then went on to suggest that he create a Sony Playstation game, this would be the first since Sega Genesis' Moonwalker but that idea was ignored. He also offered to participate in the many film ventures that Sony was partaking in for no fee as to help reestablish himself but even that was ignored. No one really understands why Sony is having such a negative reaction to Michael Jackson. Some people have said that his career hasn't been the same since the molestation allegations came out but here are two rather important facts to refute that idea:

1. History was released in 1995. It has gone on to become the biggest selling double album of all time. Jackson took this tour over the world and sold out huge venues like Wembley Stadium 3 nights in a row.
2. In 1997 Jackson released Blood on the Dance Floor; a remix compellation. Even though music critics said it was a failure the album went on to become the biggest re-mix album of all time.

Now that Michael Jackson has fulfilled his contractual obligations with Sony look for him to move onto another label. Some people might be thinking that he has lost his old magic and that he should just hang it up but that is the image that Sony is portraying. He has gone on to get the Artist of the Century award at the American Music Awards and he has also collected many other awards over the past couple of years. Jackson has been made some rather large offers to sign with other labels but must wait until the ties with Sony are completely severed.



Off the Wall

This CD will go down in history as being the one that started it all for the Gloved-One. Sure, he had success in his younger days with his brothers, but this was Michael's first solo effort. It was way back in 1979, before some of your times, that this record hit the music stands.

Who can forget the classic sounds of Michael Jackson? With the hits "Off the Wall", "Don't Stop 'Till You Get Enough", and "Rock With You" how else can you go wrong? Even now, 23 years later these tracks are played in clubs everywhere around the world. After glancing at the track listings on the back of this CD, I can also recognize a handful of songs that have been etched into the music world forever.

Fans that love Jackson should have this CD because this is classic. But those of you that can't stand the retro sounds of disco, stay away. It will scare you pretty badly.

Dangerous

I can remember sitting down and watching the Simpsons in order to see the new Michael Jackson video. I'm sure you all can remember the controversy that "Black or White" started. I absolutely loved that video and that song because it totally showed off the talents of Michael. It showed that no matter what the style of music, he can make it succeed. That's the best part of Dangerous. There are so many different styles of music and they all flow perfectly into one another.

What is really great is that the CD is long too. It seems to go on forever and for Jackson fans this is a plus. This CD is so great that you don't want it to ever end. And once again Jackson doesn't disappoint as almost every track off this CD is a well known song. What fans might not know is that when the CD came out Michael lost a copyright infringement suit and the track "Will You Be There" from the Free Willy Soundtrack was supposed to be removed from the disc.

This CD is my favorite Jackson album as it captures all different aspects of music and combines them into one.

Thriller

This 1982 album changed the music industry as we know it. The 12 minute long video version of "Thriller" single handedly redefined the art of music videos. Every track that was released off of this album spent time at the number one spot on the Billboard charts.

"Thriller" remains to be the franchise when it comes to Michael Jackson records. I don't have to sit here and name off all of the hits that this CD produced because you already know them. All I have to say is that "Thriller" has sold over 54 million copies worldwide today and is the biggest selling album of all time. Enough said. You already know because you own it.

History

After all of the bad press that Jackson had been getting he decided to release a double disc CD. It went on to become the greatest selling double disc of all time. The first disc is a greatest hits compilation while the second disc is all new tracks. What I really enjoyed about this CD was that it was a response to the critics and people about the so-called child molestation. This CD is well written and also came with controversy.

The lyrics of the CD are fully emotionally charged. Jackson didn't hold back when writing this CD and it was this freedom that got him into trouble. Along with some swearing there were some choice slang words as well. This made for a giant re-release of the CD and an apology sticker was added to the inside cover.

I for one really loved this disc as Jackson didn't hold back at all. He attacks the press, the police and the tabloids and even the parents of the "victim". If you want to hear how emotionally charged Jackson can be, pick up a copy of this CD.

Bad

While the title track went huge in 1987, I was never a big fan of the song. In fact, it was at this time that I started questioning remaining a fan. It was this album's later releases of "Smooth Criminal", "Man in the Mirror" and "Dirty Diana" that made me remain a fan.

At the time it was "Bad" that held the second biggest selling album of all time status coming in with 26 million copies sold, but that since has given away to other artists. Once again Jackson moonwalked his way to success on the coat-tails of another lengthy short film (a term that he created for his videos). Again, there are a handful of tracks off of this CD which remain household names today.

Invincible

This CD has been the center of controversy and debate between Sony music and Michael Jackson. Fans of Jackson are treated to a fresh new sounding Jackson but at the same time he maintains certain aspects of his music that got him to where he is.

Times have changed and Jackson has too and this CD shows that. You have your hard hitting dance songs, along with a little rock flavor but the CD takes a new direction for Jackson when it slows right down.

The CD seems to come to an abrupt halt right in the middle of playing. Jackson has tackled what it means to have slow songs on your album. Sure, he has had a few in the past but there are bits of over kill on this CD. Picture driving down the highway at 130 km and then suddenly drop to 70km. That's what happens here. It isn't a bad CD and they certainly aren't bad songs. The only thing that I wish that Sony would have done was arrange the music better. Oh well, the devil runs that company right Michael?



Dr Teeth & The Electric Mayhem EXPOSED!!!

by Mat Thompson

The words on the sign out front of the church are still the same. *'LOST? Have you tried Rev. Harry Krishna?'* I wasn't sure why the band wanted to meet here, but if you look back over the history of the band, it's on this stage that I sit, waiting, that the band got their first real shot at fame. A small white church in the middle of nowhere and not a soul for miles. On Sunday's, families converge to celebrate, but during the day, instead of prayer, there used to be mayhem. Not the destructive kind, but the groovy tunes of one of the most influential bands of all time, Dr Teeth and The Electric Mayhem.

Janice and Floyd have already arrived and are sitting in a corner, closer than they usually let on in public, and across the room sits Zoot, the quiet sax player who was one of the hardest members to convince to come for the interview. Dr. Teeth is still in the bus outside with a few 'friends' who are more of the female, rather than Muppet, persuasion. Animal isn't anywhere to be seen. I mentioned this to Floyd as he arrived and he didn't seem too happy to even hear Animal's name. Fame has taken its toll on this band, yet here they sit, back to their roots with rumors or a reunion tour. They seem older and not so open to their old days creating what the world loved to see... Electric Mayhem.

Animal finally arrived in his new convertible, sunglasses on even indoors, and his usually gruff exterior traded in for more of a GQ style; silk, leather and groomed like a movie star.

The band agrees to start the interview, but they seem more like five individuals than the group we all used to watch and love every week on television and then in the movies.

I'm glad that you all agreed to come and meet with me.

Teeth: Hey baby. It's BLENDED man. No one says negatory to the one magazine that knows what rocks and who rolls.

I guess I should ask you right away. Why are we back here in this old church? You guys have moved so far from this place in the last twenty years that it seems strange that you would want to come back here.

Floyd: You see, man, everyone has their roots, and this is it for us. This is where we met and this is where we started all that groovy mayhem. We practiced here for years, even before we made it on the Muppet Show.

Janice: For sure... it's like, our karmic centre. We're drawn here by the energy of old.

You guys bring up the Muppet Show, which is where you got your first real big break. You were the main act, playing every week with some of the biggest names in music, but I also heard that's where a small rift began between all five of you.

Floyd: There's no rift man. We began playing in the sketches, then some of us caught the acting bug, and of the rest of us played in the pit. There was a lot for us to do. Right Zoot?

Zoot: ...

I've seen you guys play with Elton John, Paul Simon and Alice Cooper just to name a few, but it was always the original songs that really stood out for me. Why was there never really an album released of original material.

Teeth: You see, the thing there is when you were in the Muppets, you were in a family. But not family in the sense that everyone was brothers and sisters. It was more of the other type of 'family' that you see in the movies. Kermit was like our Godfather. Everything had to be done for the best of The Muppets and anyone who wanted to branch out was shunned immediately.

Floyd: It wasn't that bad man. A few of us are just a little sore that they had a little competition.

Teeth: Competition? That hack dog? Rowlf comes in off the street like a stray and all of a sudden he's the lead piano in the Muppet Show band. And me, the originator of cool is left to be a background character in crap like Veterinary Hospital, which coincidentally starred that flea covered creep.

Animal: Ahhhhhhhh. Creep.

Well, let's go back to before the Muppet Show for a minute. Who did the five of you, with such differing styles, actually get together to create this band?

Janice: Well, like I was playing my way, you know, on the guitar, across the country trying to make it to, like, California when I met Teeth in a bar. We like, jammed one night and he offered me a ride.

Teeth: I was actually playing here in this church on Sundays and they let me use the piano and organ all I wanted during the week. She was young, and she could play man. I never saw such beautiful fingers play such sweet music in my life. I fell in love with her music and invited her to make a few extra bucks playing with me on the side.

Floyd: I think it was more than her fingers you were in love with there Teeth.

All of a sudden there was an awkward silence as they all stared at Floyd and Teeth. The two obviously haven't spoken for years, and I think it's obvious why. The silence was finally broken by Zoot.

Zoot: Carson man. Carson.

Carson? Do you want to expand on that for the readers Zoot?

Floyd: Zoot doesn't like to talk about it. It's pretty amazing he can say the name Carson without throwing a chair or something.

Animal: Ahhhhhhhh. Chair.

Janice: Zoot was like in the original Tonight Show Band. But it was like, until Johnny Carson thought he was spending a little too much time with his wife, for sure. The band decided that it was best to let Zoot go instead of risking Carson firing the whole band and replacing them.

It was a whole karmic thing. You know. Instant karma and all.

Floyd: Carson was more jealous of his talent than anything else. The guy was just a network puppet. Zoot was real man. No one is as real as Zoot.

Teeth: Zoot woke up one morning in the fifth pew not remembering how he got here, but the second he heard the music from the front, he picked up his horn and joined in. Floyd

came to us through a newspaper ad for a toaster he was selling.

A toaster ad?

Floyd: I had no money and I the last thing I could sell to make some extra scratch was my toaster. It was a good toaster. I think they still use it here in the church kitchen. I loved that toaster.

Teeth: The band was almost complete. All we needed was a drummer.

And that's where Animal came in?

Teeth: No. Animal was our fifth drummer. The first guy disappeared one night when we played a show down in Roswell, New Mexico. Floyd claimed he saw weird lights, but he always sees things that aren't there.

Floyd: Well at least I didn't make the second guy cry every time he was off beat. The guy came highly recommended, but I guess this Pete Best guy wasn't cut out for the big time.

Janice: The third guy was like playing the drums early and the next thing we know his drumsticks are sitting on the ground in a pile of like, ashes and stuff. Really, it was like he incinerated or something and stuff.

Teeth: The fourth guy, I think his name was Phil decided he wanted to sing and play drums, but that wasn't what we were all about. He kept talking about taking this band on some Genesis or something, but we wanted to stick with original soul.

Floyd: And one day we found Animal outside eating the tires off our bus. We chained him up waiting for the pound to come and pick him up and he started banging away on the drum kit. And the rest is like history man.

You guys don't seem like the usual mixture for a band. The Beatles, The Stones, Zeppelin and all the others of your time all had a gimmick, or a style that fans could relate to. You guys are like a thrown together band that mixes up all the styles of music.

Teeth: That's what I wanted. I have the flash and soul, and Janice had the enthusiasm and the voice of the youth. Floyd came from the 70's rock side of things, Zoot had the big band swing mixed with the blues, and Animal brought the band a dangerous edge that was never seen in music in those days. We were a band that people weren't used to.

Floyd: We were different, but people could relate.

So after the Muppet Show, you guys appeared in most of the Muppet Movies, but you were never featured as you were on the first few seasons of the show.

Teeth: We were going through a hard time then. I hit the

"Look at the rap artists of today, they are all wearing the gold teeth I made popular twenty years earlier. Funkmaster Flash still calls me up for ideas and fashion advice!"

- Dr. Teeth



BEYOND THE MUSIC



"I recently met with that Britney through our mutual spiritual advisor. She's, like, so big on us working together."

-Janice

Janice: I love the women of today, for sure. Like, Sheryl Crowe and I worked together on her latest album and I have played backup for some strong females like Tori, Lisa Loeb, and I recently met with that Britney through our mutual spiritual advisor. She's, like, so big on us working together.

And what about you Zoot? What have you been doing with your time?

Zoot: I play.

bottle pretty hard after the Rowlf thing and didn't really care about the music anymore. They just played old tracks for us to lip-sync to. We were never a band that didn't play live, so I took it pretty hard.

Floyd: That and Animal over there all of a sudden was a main player in the Muppet Family. Who would have thought that a scruffy, homeless furball would make it that far up the chain in such a close-knit family.

Animal: Rrrrrrr. Ahhhhhh. Furball.

Floyd: Well, they were freaks. Pigs sleeping with frogs. Weirdos who kept chickens in their dressing rooms and they all ate food prepared by a chef no one could understand. It just wasn't right, man.

Animal. Do you have anything to say about this? Why did you break away from the band for acting?

Animal: Wo-man... wo-man.

Janice: Animal had an addiction, for sure. The second the starlets, like, started hanging around his dressing room, he, like, forgot the music and started chasing them. He even tried to get with me one night, but I was like, 'No way, Animal. I'm, like, married to the music.'

Speaking of married. Is that an engagement ring on your finger Janice? (She quickly covered it with her other hand) You and Floyd have always been close, is there still a romance there?

Janice: Like, for sure. Everyone thought we were together, but we just love our music and we play such great music together.

Zoot: Even in the back, man.

Floyd: Hey, sometimes the music takes you to places you never thought it would. Sure, things happened, but she loves her music and she loves her guitar. I could never replace that.

Janice: Well... like... (she went quiet)

Well, a lot of people draw comparisons to you guys and other artists out there. Do you have any influences, or do you think you were more of an influence to the newer generation?

Teeth: It's funny, man. People claim that we stole other people's style, but if you look at the rap artists of today, they are all wearing the gold teeth I made popular twenty years earlier. Funkmaster Flash still calls me up for ideas and fashion advice. And that Nelly. The first time I met him I had cut myself shaving and had a small bandage on my face. Next thing you know, the guy makes it his gimmick.

Floyd: And don't forget your battle with George Clinton. That got down and dirty, man.

You had an altercation with the originator of Funk himself?

Teeth: Originator? The dude outright accused me of stealing his style. I didn't even know who he was until someone pointed out one of his albums in the bargain bin of a record store. I had the funk. I had the style. He ripped me off.

Floyd: He's still a little sore over that one. I for one hung out with guys like George Harrison, John Paul Jones, and I even toured on my off time with a troubled but struggling Stillwater. I loved the scene, man. I was all about experiencing everything. I would like to believe that I helped to encourage some of the bass players of today, but there really isn't anyone like those guys left in music.

Janice: For sure. I loved people like Mama Cass and Janice Joplin. I could listen to them for hours. There wasn't a strong female influence back then and you had to like really work your way to the top.

I heard you are working within the business today. Teaching, playing backup and even writing for some pretty big names?

Okay. Well, the only person who seems strangely quiet is Animal. Animal, you seem to be the big breakout success of this band. You went from psychotic drummer to movie star, to now being one of the biggest names in the world. Would you like to talk about what you do?

Animal: Wo-man... Fight... Shamrock!

Floyd: Animal has just signed on with the Ultimate Fighting Championship and he has a fight with Ken Shamrock coming up in a few weeks. He lost his edge for music the second they paid him the big bucks to act. He doesn't even do his own stunts anymore. He hired Crazy Harry to stand in for him in his tougher scenes.

Animal: Fight... FIGHT!!!

Teeth: He thinks he needs to prove himself in the ring. He's just going to end up hurting someone like he did with this band, and then he'll just go hide in his mansion again.

Animal: FIGHT!!!

What do you mean he hurt someone in the band?

Janice: We never talked about it much, but he burnt Floyd pretty bad.

Floyd: Do you see the scars on my right hand? That furry freak decided to kick over his drum kit one night, which set off the pyro at the front of the stage a little early. It fired as I was playing to some sweet number in the second row, and the next thing I know my right arm was on fire.

Animal: FIRE... fire... hmmm.

Floyd: I couldn't play for months. We cancelled the tour and that's when the band stared to split off in our own directions.

So it was Animal's success, Floyd's injury and Teeth's addictions that really caused the split I the band?

Teeth: I guess you could say that. We went our separate ways. I toured with Billy Joel for a while, that was until Elton got jealous and leaked some pictures of me to the press in one of those massage parlors. The tour manager decided he needed a more clean cut, family oriented player, so they hired Elton. What a joke!

Floyd: I think we were set to explode from the beginning. We made such sweet music that it would never last. You



can't force oil and water to stay together forever. We would rather have had a great run in the past then try to force something when it just wouldn't work anymore.

Well, the main reason BLENDED wanted this interview was to see what was up with all the rumors of a reunion tour. It's all the buzz in the music industry, but no one has heard of any dates yet. Is it true, or is it just music business hype?

Teeth: This is the first time I have seen any of these guys is a few years. We don't talk much anymore.

Floyd: Yeah man. A reunion would only be in the making if all five of us agreed, and with our busy schedules, it may not ever happen.

Janice: Well, never say never. Like, I have no problem playing with you again Floyd.

Teeth: Why are you guys putting on this charade? You came in separate cars, but you were together in the hotel last night. You guys make better music than anyone else. You are her bass and she is your lead. Roll with it man.

Animal: Love... wo-man... Floyyyd.

It was another awkward silence as Floyd reached out and took Janice's hand. Teeth smiled for the first time as Floyd looked into Janice's eyes and they kissed, from what I could tell, it was their first public kiss. Janice had a tear in her eye and Animal sat back, grinning from ear to ear. Suddenly from up on the stage came the sweet sounds of the saxophone. Zoot had walked away and picked up his horn like he had never left the church in the first place.

They all looked at each other and slowly each one of them took their place on stage and began to set up their instruments. Teeth began to bang on the keys as Janice and Floyd tuned their guitars. Animal seemed reluctant to join them, but took off his leather jacket, loosened his silk tie and took his place behind the drum kit. They all stopped for a second and smiled at each other.

Animal broke the silence with one word... MAYHEM!

Teeth: Easier done than said my hairy little friend. Lets play!

I sat back and watched the band for what seemed like hours. Floyd and Janice went through so many guitar strings, but never missed a beat. Animal played with the enthusiasm and mayhem that he used to, making me feel bad for anyone who steps into the ring with him.

They played until the sun went down, but never really answered if they were going to go back on tour. Janice and Floyd left hand in hand, finally realizing their musical union. They took one car, waving back at the rest as they left. Dr Teeth and Animal boarded his bus and headed off for an unknown party together where both would be happy once again. Rock n' Roll and women will always be their connection.

I turned off my tape recorder after they left and realized I had taped the entire impromptu concert. I grew up watching them on television, listened to them on my record player and still love to hear them play to this day. They were an influential rock band to so many that forget that they listened to this band before they even considered picking up an instrument. The Electric Mayhem, through good times and bad, were the greatest band ever assembled.

As I packed up and headed for my car, Zoot still sat inside the church. He was silent as always as I left, only nodding to me as I said goodbye. I got in my car and couldn't wait to listen to them play on that tape. I could probably sell it for a pretty penny to some record company, but I think I'll save it for my kids. Every child should grow up listening to The Electric Mayhem.

I pulled away from that old white church knowing that I may have just seen the last performance of The Electric Mayhem. It was a little sad, but as I rolled down my window I could hear Zoot, still playing *Can You Picture That* on stage in that small little church. I stopped the car to listen for a minute, but he stopped suddenly and appeared at the door. He looked at me and waved. 'Thanks' was the last word spoken by Zoot before I drove away.

Next Week The In-Fighting and Romances of

Jem & the Holograms

Yes... this is some pretty screwed up shit!!!

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In the Beginning

There Was Alice

by Matt Kent

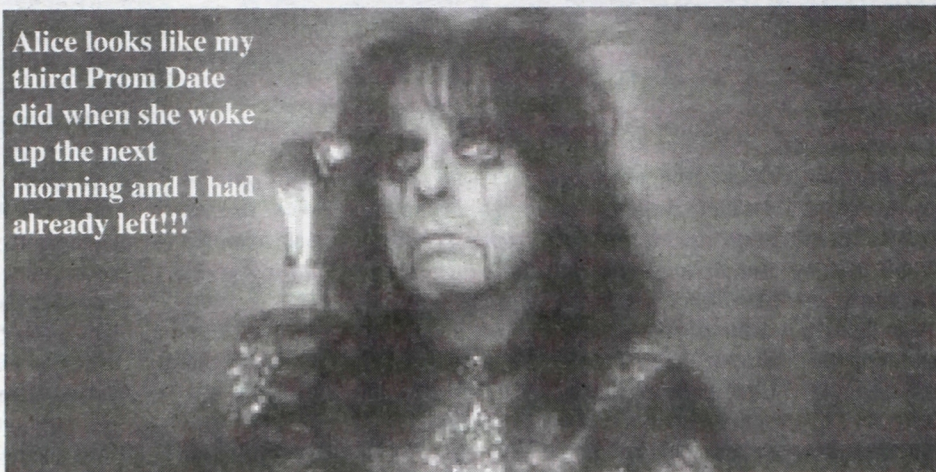
Born Vincent Furnier in 1948, the grandfather of shock rock started out in Phoenix, Arizona and would later change his name to Alice Cooper. Beginning a band with his highschool buddies, Vincent played the occasional gig, trying to make it big until one day, they discovered that someone had stolen their band name. The Nazz needed a new name, and in 1968, Alice Cooper was born.

Where did the name Alice Cooper come from? Nobody really knows. There is a story that while the boys were visiting their manager one night, he pulled out a Ouija board and it spelled out A-L-I-C-E C-O-O-P-E-R. Sometimes Alice claims that he chose it because it had a "Baby Jane/Lizzie Borden sweet and innocent with a hatchet behind the back kind of rhythm to it," which is Alice plain and simple.

When the band hit the scene, they quickly became the most hated rock group in America. This was a time where "Easy Rider" was big, a movie where two guys were blown away because they looked like hippies. Yet here was a band of cross-dressers wearing mascara, cranking out noise; nobody knows how they survived playing in small Texan towns. Their sound was so off-the-wall and insane that it earned them a place on Frank Zappa's music label, a sign that they had finally started to make it. At their first show, it only took two or three songs before the entire room was empty, though that didn't stop them. The Alice Cooper rock show quickly gained popularity as "not your average rock show". They used anything and everything they could get their hands on, and, since they had next to no money, that usually meant they would raid the hotels where they were staying and steal anything that wasn't nailed down (and even some things that were). Their most famous incident happened at a show in Toronto in 1969. During the show, someone tossed a live chicken on the stage; Alice, thinking that chickens could fly (they can't), scooped the confused bird up and arced it into the crowd, where it was promptly torn apart by rabid fans. The next day, newspapers ran the story of a crazy rocker who bit the head off a live chicken and drank its blood.

This reputation lead the group and their manager everywhere they went; it was so bad that they couldn't find a single recording company who wanted to have anything to do with them. Cooper's manager Shep Gordon had his eyes set on Toronto's Nimbus 9 recording studio, the same place The Guess Who recorded all of their hits. The problem was that Jack Richardson, the studio's head producer, knew who Cooper was and wanted nothing to do with them. Shep was relentless however and finally convinced Jack to send an assistant to see one of their shows. The plan was that the assistant would be so put off by the display that his negative feedback would be enough to do away with Shep and his band once and for all. If you haven't guessed yet, it totally backfired and the assistant came back raving about how amazing the show was. Not only did he rave about the show, he demanded to

Alice looks like my third Prom Date did when she woke up the next morning and I had already left!!!



spearhead the production of their next album. For the first time in years, they returned to the studios to be re-educated in the language of rock.

While Cooper's newest album, titled "Love it to Death" blasted onto the charts, his stage show continued to slap the face of sensitivity. When they toured for their first album "Killer", back in the days of raiding hotels for props, Alice was hung at the end of every show, and by the time "Billion Dollar Babies" came out he was being executed in a full-sized working guillotine. Everyone saw this as Alice taking the hatred of the world and piling it upon himself, dying to absolve everyone of it. Fortunately, he was always resurrected in time for the next show. Roger Waters of Pink Floyd said it best when he said, "No one can play a guitar like Eric Clapton, or a stage like Alice Cooper." Those who liked Alice loved him, and those who didn't like him, hated him like someone would hate the plague. He was described as a "frightening embarrassment, who also just so happened to be a shrewd operator". If there was something wrong with the youth of North America at that time, Alice was probably blamed for it. The negative feedback from society — mostly adults — was what fed the beast. Youths looking to rebel flocked to Alice because he spat in the face of everything their parents stood for. People who felt they were different felt accepted by Alice and his music. He gave them a place to escape to, a reason to live.

Unbeknownst to everyone at the time, Alice was raising the standards of rock and roll and preparing the world for his successors. Ozzy Osbourne, the Ramones, Marilyn Manson, Rob Zombie; none of these artists would have survived had it not been for the Grandfather of Shock Rock. The list of rockers who owe their defining style to

Alice goes on and on and on. Virtually every extreme idea that such bands have toyed with has already been done by Cooper. But even the mainstream wasn't safe from Cooper's ideas, for the song "Black Widow" Alice got horror king Vincent Price to do an eerie introduction. The idea was so successful that Michael Jackson used Price to do an intro for his "Thriller" album. Since the 70s, Alice has continued to recreate himself as the greatest rocker of all time. With the release of "A Fistful of Alice", he teamed up with the likes of Sammy Hagar, Slash (of Guns 'n' Roses fame) as well as the walking zombie himself, Rob Zombie. Alice continues to release albums to this day, with his newest one entitled "Dragontown," which is a screaming testament to rock as he has created it. Eerie and loud, it still holds all of the traditional revolutionary sounds that Cooper fought for since the beginning.

Marilyn Manson

When Alice began to lose momentum, a number of groups stepped up to take his place, but none were able to create quite the stir that Manson has. The controversy started with his first album "Get Your Gunn" but never really picked up steam until "Smells Like Children" was released in '95 with the surprisingly successful cover of the Eurythmics' hit "Sweet Dreams". What is it that made him so bad? Was it that he chooses to scream out the lyrics instead of harmonizing? Was it that he routinely swore at everyone, including the people in his audience? Probably. The fact of the matter is that most of the rumours that you have heard about Manson are flat-out lies. Here are a few examples:

1. Manson threw three puppies into the crowd and told them he wouldn't start

playing until the puppies were thrown back onstage, dead.

2. Manson had his two bottom ribs removed so he could preform oral sex on himself.

3. Manson goes down on his bandmates on stage.

4. Manson worships Satan.

5. Manson had the backs of his eyes removed to give them that weird look.

6. Manson is actually Paul from the Wonder Years.

7. Manson has child porn playing during his concerts.

What possesses someone to make up this stuff? Sometimes, Manson's theatrics are a little extreme, but he is a musical genius.

Remember that creepy soundtrack on Resident Evil, last spring's thriller? He produced it. Arguably, Manson sits alongside the likes of Trent Reznor and Les Claypool as revolutionaries. He dares to be unlike everyone else, creating music for the people who hate everything. Like his predecessor Mr. Cooper, Marilyn is all about putting on a show and slapping societal values in the face. Manson tears away at the elements of society that serve no purpose other than to crowd out the things that are important. His philosophy is everything but trendy, which makes it somewhat ironic that he has now a monstrous trend following him. Manson's shocking rock shows are mind-boggling and supposedly evil, but he really doesn't do anything overtly "wrong" — aside from coming out on stage wearing nothing but a g-string and a cowboy hat and his body painted charcoal black, that is. This is what makes him such an important musical figure: he's able to shock everyone without really doing that much.

Rob Zombie

This man was practically trained by Alice Cooper in the art of shock rock and owning a stage. Rob is notorious for creating a world onstage that rivals some movie sets the most memorable ever seen. For example, he might start off in a totally dark coliseum with the stage cloaked in a massive curtain. With a loud bang, the curtain drops to reveal gargoyles on either side, with giant video screens above. Suddenly, a monstrous demon head appears in the middle of the stage with Tempesta, the drummer, perched atop it. The guitarist and bassist, Riggs and Blasko, then jump in from the sides and start cranking out the tunes. The demon head then opens up, revealing a lit 666 that backlights Rob Zombie himself; it just goes to hell from there.

Pyrotechnics, vintage porno and clips of classic horror movies play on the screens during and between songs. Let's not forget two nine-foot-high robots beating the crap out of each other onstage. Zombie spares no expense on his shows, probably because of his love of horror movies and the like. He has repeatedly made mention of how he has always idolised Alice Cooper and his lust for obscene and insane concerts. In fact, the two are notorious for popping up in each other's work. Cooper routinely brings Zombie up on stage with him, and the two did a duet together for the X-Files soundtrack.

www.alicecooper.com



A Little Bit of Blowfish History

With a Side-Order of Hootie

By Hugh Panelas

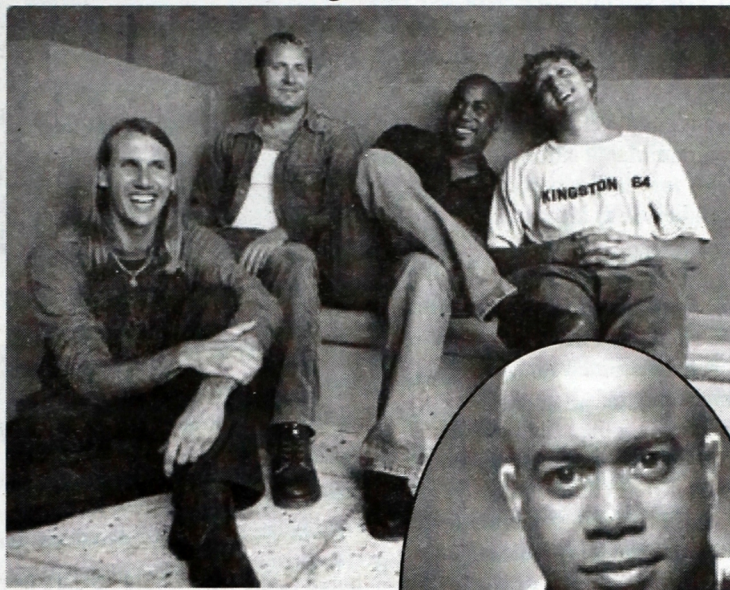
Today in the year 2003 I am beginning to believe that I am one of the very last Hootie and the Blowfish fans of a once powerful world wide fan base. A band that was once overplayed into the mainstream has all but faded from our radios and have retreated home to their Carolina routes. That's where it all began and that's where we'll start. Let me tell you about one of my favorite bands, Hootie and the Blowfish.

It all began in the year 1985. Mark Bryan and Darius Rucker got together and formed a band that they called The Wolf Brothers. They started out as most bands do, playing in their garage and then moving on to small-time gigs. It wasn't until May 1986 that Hootie was formed. Have you ever wondered which one is Hootie and which one is the Blowfish? It's neither of them. The band got their name from combining the nicknames of two of their college friends. The one named Hootie was done so for he had big eyes and Blowfish had big puffy cheeks. One day the two of them walked into a room where the band and some of their other friends were and someone yelled "hey, there are Hootie and the Blowfish!" That's how the band got their name. It's a tribute to their other good friends that aren't in the band.

Once Hootie and the Blowfish were formed, it was Darius that made a public statement that shocked the industry. He said that the band members had no interest to play music in order to become professionals. They wanted to get together and jam. That was fun and he wanted people to have fun. It was never intended to be a full time thing.

Let's fast forward a few years. Nothing too overwhelming occurred until October 1993. Before this date, the band signed with a record company but the deal went bad. In 1993 Hootie signed a deal with Atlantic Records. Later on in July '94 the band's first release "Cracked Rear View" took the stands. The popularity train started up for Hootie and the Blowfish and it was going to take them to The Late Show with David Letterman. The only problem was that the band was double-booked. They had a concert scheduled in Columbia the same day that Letterman wanted them on the show. Being a huge fan of the show Hootie and the Blowfish decided to jump on a plane, do the taping and then fly home for the concert. Talk about dedication. What was really interesting was how Letterman talked about why he wanted the band on his show so badly. He was driving home one day and heard their song "Hold My Hand" on the radio and wanted them on the show.

May 22, 1995 remains to be an important day in the lives of the fans. It was on this day that "Cracked Rear View" went to number 1 on the Billboard 200 charts. What many



'I Asked my girl for a Blowfish, but all she gave me was a little Hootie!'

people don't know is that the album returned to the number one spot five times. It was the first time that any release had done so since the soundtrack to "South Pacific" did it in 1959. Not bad company to be in. The album also went on to become the 2nd greatest selling debut album of all time.

August 10, 1995 the band makes the cover of Rolling Stone magazine and later on that year they also pick up an MTV Music Video Award for Best New Artist. Along with these honors, Hootie also goes to walk away with two Grammys for Best New Artist and Pop Performance by a Duo or Group with Vocal. They also had the distinct honor of performing at the Frank Sinatra Tribute.

The band's second album "Fairweather Johnson" took notice as the band held a special unplugged concert on the campus of The University of South Carolina. The unplugged get together was aired on MTV. Later that month "Fairweather Johnson" cracks the Billboard charts at number 1. The funny thing is that "Cracked Rear View" still sat in the top 20 when their second album hit the stands.

Scalpers were a problem for Hootie and the Blowfish and the band wanted nothing to do with them. In August of 1996 the band made a very bold move. While on tour in New York State they learned that tickets from two of their shows were withheld from being sold and were later scalped. What happened next was truly historic. The band voided the first 10 rows of the orchestra and put them back on sale. Only 25% of the tickets were returned and the band took that money and donated it to the State University of New York at Sony Brook.

In 1997 Hootie and the Blowfish had little time to themselves. The year started for them with a tour in the Far East. They hit 18 cities in just over 30 days in such countries as Japan, China,

Indonesia, New Zealand and Australia. After getting home the work didn't stop. Mark Bryan went on to record his solo debut while the rest of the band got prepared to write their 3rd album "Musical Chairs". In September 1998 "Musical Chairs" hit the stands everywhere. Through late 1998 and early 1999 Hootie and the Blowfish went on tour with the "Get the Gleam" concert series that was really a USO tour. That meant traveling over seas once again.

June 1999 is a special day in the history of Hootie and the Blowfish. On June 23rd the band received the RIAA Diamond Award for selling more than 10 million copies of "Cracked Rear View". The Recording Industry of America Diamond Award has been given to such albums as Abbey Road, Tapestry, Rumours, Thriller, The Joshua Tree and Jagged Little Pill.

In 2000 Mark Bryan's solo effort "30 On the Rail" took the stands and after that the band returned to Columbia, South Carolina, their hometown to play at the St. Patrick's Day celebration. Over 70 000 people crowded the streets to see and hear the band play. Later on that year the band put together a release of their favorite cover songs "Scattered, Smothered and Covered."

Currently, Hootie and the Blowfish are in the studios recording their 4th release. They are working with producer Don Was, who is noted for working with Bob Dylan, The Rolling Stones and Bonnie Rait. Darius has gone on to say that they are recapturing the band's rock and roll sound that started it all. It was slated for a late 2002 release and should be out any time this year.



Cracked Rear View

In 1994 Hootie and the Blowfish took the world by storm and soared to popularity with this release. The main track "Only Wanna Be With You" had everyone jamming with Darius, Dean, Mark and Soni.

Hootie and the Blowfish are anchored by the powerful vocals of Darius Rucker. Darius' voice cuts through the air and really grabs a hold of your spine. On this first release he really demonstrates his ability in the song "Running from an Angel". Darius climbs the ladder of vocal tones both up and down and that ability mixed with the harmonious singing of Mark and Dean makes for a very successful trio. This CD really gets a hold of the listener's attention with its rock focus. Sure there are many different acoustic riffs, but it is the rock that made it a success. I have never heard a CD that combines so many different styles. First you have the rock aspect, then there is a little hint of the blues with the harmonica sound and of course you can't forget about the country hint. There are fiddles, violins and even a banjo present in the sounds of Cracked Rear View. This is why this CD was so successful. The world has never heard anything that has crossed over into so many different musical genres.

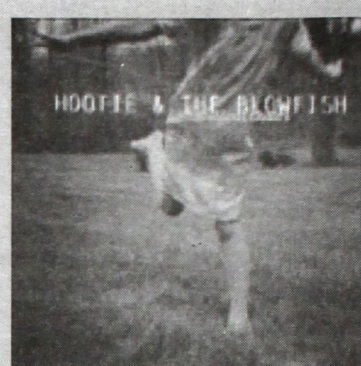
I would say that everyone should own this CD but after becoming the second biggest selling debut album of all time I think that everyone does own it.

Fairweather Johnson

In 1996 Hootie and the Blowfish followed up their debut success with this second release. Once again they grab your ears with the intro track "Be the One". Once again Darius leads the charge in this highly riveting song. Music fans will know the song "Tucker's Town" as it graces the pages of many different karaoke books in the bars today. My personal favorite track on this CD is "Fool". It is a slower song but the power of Darius reigns supreme once again. You can really hear the influences of the blues in this track.

The funny thing about this second release is that you can hear the country influences even more. There is a lot more string work present here then on Cracked Rear View and you can begin to hear the change of direction that HBF are making. It also explains why you can't really find any of their videos on Much Music, they generally get played on CMT. In fact, it was Hootie's sound that can be credited for more of the country rock that is present in the mainstream industry.

The CD closes out with "When I'm Lonely", a slow rock track that leaves fans craving more. All in all the flow of this CD can definitely be compared to that of the band's first release. I would highly recommend this CD.



Musical Chairs

This CD completes Hootie and the Blowfish's metamorphoses. While the rock sounds that lead this band to success remains in the background, it is their newer country sound that makes this CD so unique. Think about it. How many acts do you know that can go from a rock sound mixed with country and still be able to pull it off? Not too many come to mind. This ability to do so truly demonstrates their resilience.

My favorite track of the album has to be "Michelle Post". This track features a banjo/acoustic combo that really blends well with Darius' vocals. I for one love the sound that a banjo makes.

Fans of Hootie and the Blowfish put this CD aside as being their least favorite but I absolutely love this album. It totally sounds like all 4 members of the band are sitting around and having a good time while making a CD. It is such an upbeat album that you can almost picture the four of them sitting in your living room jamming away.

If country music scares you then stay way from this CD. There are the classic Hootie rock sounds present, but what makes this album great is the country sound.

Scattered, Smothered and Covered

The year 2000 brought the year of the covers for Hootie and the Blowfish. The group got together and picked their favorite covers and put them on a CD. They also let the fans decide through an internet vote on which remaining tracks should be on the album. How great of a thing is that? Here you have quite possibly the most personal CD ever created by a group as it is bunch of their favorites that they would play when just messing around and to top it off, you have fan input as well.

There are three tracks that stand out from the rest; "Renaissance Eyes", "Let Me Be Your Man" and "Use Me". All three of them really capture the essence of Hootie and the Blowfish. "Renaissance Eyes" is a slow melody that is by far the best song that captures Darius' ability. If I had to choose one song to show how good he really is and how powerful this man's voice is, then this is the song. "Let Me Be Your Man" holds true to that country/rock sound that Hootie is famous for and they don't disappoint here. Lastly, I have selected "Use Me" a duet with Edwin McCain. This song captures Hootie and the Blowfish's rock sound that lead them to the promise land.

This CD is great because it really makes the fans feel like part of the act and makes them feel important. While these songs are covers, Hootie and the Blowfish's take really captures what the group is all about.

Yes... this is some pretty screwed up shit!!!

The History of Grunge

By Andrew Noakowski

Chapter I: Roots

Grunge. The word itself is less than spectacular. Grunge started as early as 1984, but didn't hit the limelight until the early nineties. One could say that Grunge took up the torch that Punk music dropped in the late seventies. As we will soon see, the fate of Grunge nearly mirrored that of its Punk predecessor.

At the end of the seventies, the once rebellious music form of punk had become more of a fad than anything else. It still had its core following, but to most it had become a commercialized fashion trend. To many, Punk rock was dead.

Keep in mind that in the late seventies, those who were in high school would become the bands of the late eighties and early nineties. Those people craved more, and in that mindset started to make their own music. After a few years of gestation and a maturing of their skills, Grunge was ready for the world. But was the world ready for Grunge?

It's easy to just explain away all the influences to Grunge, but there's only one thing you can do to truly understand what the mindsets of the musicians were. Listen to what they listened to; get in their head.

Whether you have to borrow, steal or download, find a way to hear something by these incredible talents that influenced music you've come to know and love:

The Sex Pistols, The Clash, The Ramones, The MC5, The Stooges, New York Dolls, Television, The Dead Boys, The Damned, Generation X, Black Flag, X, The Dead Kennedys, The Minutemen, The Circle Jerks, Fear, Flipper, Hüsker Dü, The Replacements, Minor Threat

Chapter II: Green River

Many may not have ever heard of this simple band from Seattle. Their name derived from the story of a serial killer whose prostitute victims were turning up on the banks of a nearby river. The band consisted of Mark Arm (Mudhoney), Steve Turner (Mudhoney), Stone Gossard (Pearl Jam), Jeff Ament (Pearl Jam), and Mike Vincent (Spluii Numa). This was the first great Grunge band out of Seattle and as it turns out, their break up would prove more fruitful to the Seattle music scene than their band could have ever dreamed. Green River was the Big Bang of Seattle Grunge.

In 1984 after a few basement practices and jam sessions, the four founding members of the band – Arm, Turner, Ament and Vincent – made their band official, naming it Green River. After a few shows, Mark Arm decided to put down the guitar in order to work on his vocal abilities. The band, realizing that their two-pronged attack with the guitar was one of their best assets, decided to seek out another guitarist. Enter Stone Gossard. Turner and Vincent initially met Stone at the Northwestern School of the Arts, a school whose teachers to this day still brag that they were the birthplace of Grunge music.

Stone was a student of music and loved commercial rock and metal. Think of this for a short minute, a band in the early eighties whose major influences were rebellious Punk and commercial Rock and Metal. Yes, these are the primordial pieces that begat Grunge.

Soon after playing live with the new lineup, a fanzine editor took notice of Green River and hooked them up with a producer. This relationship would go on to yield their first real studio time and EP in 1985: "Come on Down". Many writers hailed this recording as sheer brilliance. Sometimes called the "Holy Grail of Grunge", it was really just the first sign of things to come.

After a while there were many stressful arguments amongst Green River on what direction the band should take. The very diverse influences were indeed starting to take their toll. In 1987 after Stone and Jeff started jamming with Andrew Wood (Malfunkshun, Mother Love Bone) in Green River's rehearsal space, things just began to disintegrate. Arm walked in one afternoon for practice and the others had already been broiled in a talk about what was inevitable. Green River called it quits and the members went their separate ways. Arm and Turner went on to form Mudhoney, oft considered the ultimate independent band, while Jeff and Stone went on to form Mother Love Bone with Andrew Wood. Mother Love Bone started on a bad note as it saw the end of a truly innovative band, but it also took Grunge music to the next step. That step was one beyond Green River's wildest expectations. Mother Love Bone would become one of the first truly commercial Grunge bands – albeit a glam-rock strain of it – and in the end would help forge what later became Pearl Jam.

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Was Kurt Cobain A Hypocrite?

By Andrew Noakowski

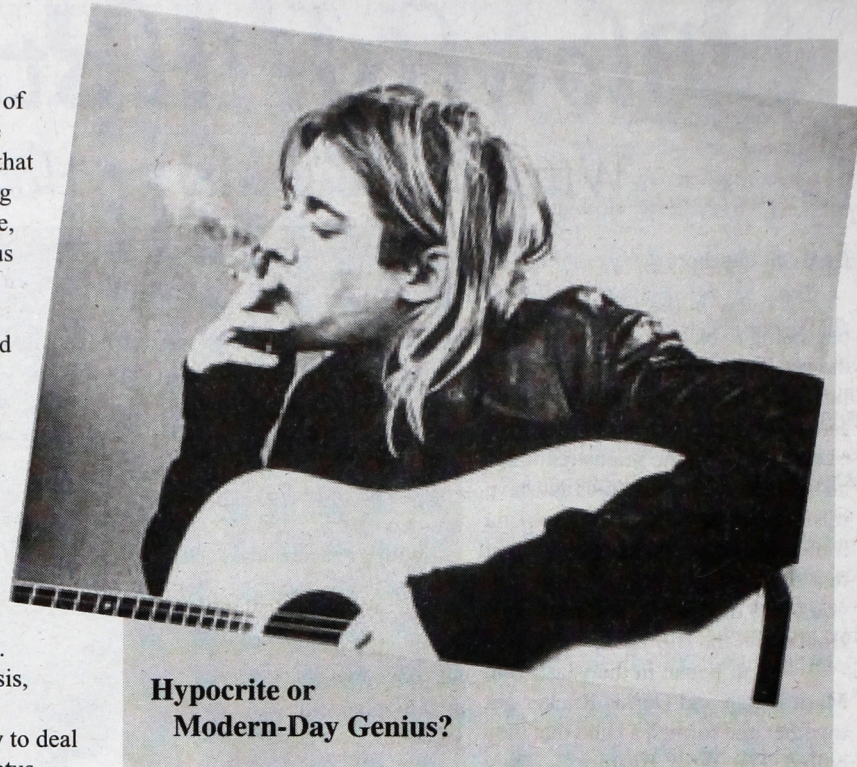
"There's good in all of us and I think I simply love people too much, so much that it makes me feel too fucking sad. The sad little, sensitive, unappreciative, Pisces, Jesus man! Why don't you just enjoy it? I don't know...I have it good, very good, and I'm grateful, but since the age of seven, I've become hateful towards all humans in general."

This excerpt from Kurt Cobain's suicide note confirmed what most had assumed for quite some time. Cobain did not enjoy being famous.

After years of analysis, everyone has come to the conclusion that the inability to deal with fame and his iconic status proved to be the end of Kurt Cobain.

Cobain would speak of how he hated the spotlight, and didn't appreciate the attention. He would also credit his new-found fame as being more of a burden than a blessing. If the spotlight was such a problem for Cobain, why then did he not shy away from it? Cobain continued along the beaten path and made videos, did interviews and TV appearances. Cobain did not take any obvious steps to avoid the spotlight. Is Cobain a hypocrite?

A hypocrite being someone who professes to – for instance – dislike something like gum, then chew it often. Cobain professed to hate fame, but would not shy away from the media machine. Granted, "In Utero" was an album designed to lose fans and thus take the spotlight off Nirvana. However, Nirvana tried to use the machine against itself. Videos that were controversial, playing non-singles on TV appearances, and basically bringing the Punk attitude to the world. Knowing though that he



Hypocrite or Modern-Day Genius?

hated fame, why would he dare use the media to take himself out of it? The spotlight is still the spotlight, regardless of what you do when in it.

A simple comparison here is Eddie Vedder of Pearl Jam. Vedder found himself in the same situation as Cobain. By halting the making of any videos and reducing the number of interviews he did, Vedder became more satisfied by letting others enjoy the spotlight, while he enjoyed making music. Cobain tried a novel approach that, quite obviously, failed.

So going back to our original discussion, is Cobain a hypocrite? To find the answer, we must first ascertain whether or not Nirvana's unique approach at shedding fans can be considered a valid attempt to duck the spotlight.

To be a hypocrite, you take no measures to separate yourself from that which you do not enjoy. With this definition, Cobain is in fact not a hypocrite. The recording of an album that they were hoping would lose many of their fans is indeed a self-destructive method of

making sure you end up on the outside of the spotlight. Making anti-climactic appearances in the media – such as hard to watch videos for the time, and playing unexpected songs on television – make it hard to believe that he was indeed embracing the fame to which he credited his misery.

On the other hand, one could make the argument that Cobain could have just looked at what Pearl Jam was doing to realize what he was doing was not going to work. This takes the position that if you know exactly what action is necessary to cease hypocritical behaviour and you do not use that action, then you are by default a hypocrite. The reason for this being that you are obviously not bothered by the problem enough to take a guaranteed measure to correct it. Granted, the method implemented by Nirvana slowed to a near crawl soon after "In Utero" was released.

The reason for the slow in Nirvana's promotion is a variable in this discussion. It could have been one of many things: an observation that Pearl Jam's methods were working, Cobain spending more time with his family, depression, increased drug use. Nobody really knows, or at least I don't.

With all this knowledge, we are ready to proceed with the discussion. Using the former of the two options regarding the measures taken to avoid fame, we can assume that there were attempts – albeit interesting ones – to shake the fame they had garnered in 1991 with "Nevermind".

So we have proven that Cobain was indeed not a hypocrite using these arguments. The original process used by Nirvana – as with many things in their career – was so different from what people expected, that it could seem like they were being hypocrites. With enough information though, it can be clearly seen that Nirvana took the steps they felt were necessary in order to get away from the hype, and the fame. It's just a shame that Cobain became a martyr in the process.



Is Pearl Jam Still Relevant?

By Andrew Noakowski

"Pearl Jam Sucks Now"

A common phrase uttered by many former fans of the band. When asked why they feel this way, it's always the same answer:

"Because they mellowed out".

Part of Pearl Jam's appeal when they first broke onto the scene was the trauma and anguish in Eddie Vedder's lyrics. The pain of his teenage years fuelled a fire that brought forth powerful and incomparable words and music from the band. A few years later, Eddie had dealt with his demons. Many people need to talk about things to clear their head of all sorts of pain. In Eddie's case, he used songs.

Now what? Eddie had alleviated himself of the problems he had bottled up for years. So he mellowed out as a result, and lost fans. The energy and vigour was gone. Does Pearl Jam's "healing" and moving away from angst separate them from what made them a good band? In other words, is Pearl Jam still relevant in today's music scene? According to the record sales, the answer is a resounding no. According to their hard core fans

though, the answer is a definite yes. So who's right? Are the detractors too harsh? Are the fans too loyal? Only through exploration of the matter can we find out for sure.

Whenever a matter of relevance in contemporary music is the question, the key to look at is whether or not the message that the band is sending is reaching – or connecting – with the people of today.

When Pearl Jam first broke onto the scene, the Grunge scene was just kicking into overdrive. The target market of a confused generation latched onto the band's messages and held them close. Pearl Jam had indeed made a deep connection with many of the teenagers of that time. Their message was striking a chord with people, therefore their music had relevance. People got something out of it, not because the media machine told them to, but because the concerns expressed by the band were the same as those expressed by their audience. Unfortunately, that audience was slightly more massive than anyone could have ever imagined.

The members of Pearl Jam realized that the grunge scene was quickly becoming a flavour of the week. Any band that was calling Seattle home was being signed almost immediately; there was definitely something in the water according to the record companies. Pearl Jam not wanting to be part of a fad – or anything less than a legit band – pulled away from the scene. The group distanced themselves

from the media's ever watchful eye and concentrated more on the music than being on magazine covers.

An effort was put forth to only making music that was faithful to their true fans. This approach was much like what Nirvana tried by making an album completely different than their "big break" album. "In Utero" was very different from "Nevermind" – more experimental with their sound, more morbid – but was different enough that it picked up new fans as opposed to losing them. Pearl Jam used a different course of action: No media.

With no videos and few interviews, Pearl Jam hoped that being out of the public eye entirely might help them shed their new found "uber-fame". At first, it seemed like the machine may be out of control. In its first week,

of listening to your music? More specifically, those who are metal fans would not listen to Pearl Jam; therefore they should not be included in a relevance debate. The reason for this is that only those who are predisposed to liking a band may be included in the debate. So saying that Pearl Jam is making efforts to make sure that only true fans hear their music is not an automatic admission of irrelevance. It means that they understand the base of which people may be keen to what they have to say. Now the question remains, are Pearl Jam relevant to this smaller group of people?

The discussion shifts to one of message now is the message such that these people connect with it? The messages put forth by Pearl Jam have moved over the years. The themes that were once

homelessness, seeking a place in society, and abortion moved to ones of acceptance, tolerance, politics, and love. Immediately you would think that Pearl Jam had become irrelevant. The reason is that although the world has changed since the early nineties, many of the troubles and insecurities of the youth have not. Therefore, the target market of a band – the youth of the world – couldn't connect with their

new material. Here is where the discussion becomes a bit more complex. It seems as though Pearl Jam has maintained their core group of fans and they grow along with the band. It seems almost preposterous that a band would do that in this day and age, but it seems to have happened. Those who were thirteen when Pearl Jam's first album came out are now turning towards their mid twenties. They no longer feel the angst of running away from home, they wonder about those running their country, love, and acceptance.

Pearl Jam has remained completely relevant to those who have followed the band from its inception. However, they seem to have become irrelevant to many of today's youth. The band has chosen their group and moves with them, they do not pander to those of a specific demographic.

In conclusion, Pearl Jam is by all means relevant to the public to which they first started playing. However irrelevant to those in the original demographic they struck out in. It's a complex conclusion to accept, but I would have to say that Pearl Jam is relevant in its material – the youth still listen to "Ten" and "Vs" finding it completely relevant to their lives. In a contemporary sense though, they are only relevant to those fans on board since the start. The albums they release today will not be relevant to those currently connecting with "Ten" for quite a while. Pearl Jam is relevant.



"Vs" – nearly named "Five against One", to reflect Vedder's feelings of the "band against him" mentality he had – sold close to one million copies. A record for the time, and a concern that maybe all their efforts would be for naught. The sales were mainly from an anticipation of all those who had heard "Ten". In the end, "Vs" did not come close to the success of their first effort. Pearl Jam was becoming the Grateful Dead of the Alternative scene; they were shedding those who liked the band for the wrong reasons and keeping those who shared their beliefs and ideals.

The heart of the discussion lies in the issue on the shedding of fans. Does trying to avoid certain people hearing your music not automatically remove you from relevance? Does it not say that your message is inaccessible by some? If your message is not accessible by most, does that make you irrelevant?

Keep in mind that by 'accessible', the meaning is that someone can connect with what you are trying to say. So does the intentional backing away from the majority negate any hope of being relevant? This is a question that needs answering before we can proceed. To be relevant is to make a connection with a majority of people. If you only wish to be heard by a few people and they all connect with you, are you not relevant? If you are a musician, must you connect with all people? Must you be relevant to those who otherwise would have no intention

The History of Grunge

Chapter III: SubPop

Bruce Pavitt. In all likelihood, you have never heard that name before today, but Bruce Pavitt almost single-handedly brought Grunge music to the forefront of the music industry. By creating a buzz within the music community and convincing Europe that Seattle was the biggest thing since New York in the seventies, Bruce invented what we now call the Seattle scene.

Pavitt moved to Seattle in 1983, already the editor of a fanzine/cassette series he wanted his news to reach a broader audience. This was what brought about "SubPop U.S.A.: A guide to U.S. Independents", a monthly column for The Rocket. On top of this, he found time to devote to the radio. KCMU was the home to his show, which showcased independent rock from all over the country. As a nice ironic twist to his life at the time, Bruce also worked at an elevator music company's warehouse. Yesco would prove to be a key tool for Pavitt in the future.

Some think that due to the now infamous "Deep Six" release (a compilation of every talented Seattle band at the time without a record deal), Pavitt decided to bring back the audio portion of his fanzine. This move would prove to be the most important thing that could have ever happened to Seattle's music scene.

Using the Yesco offices as a home base of sorts, Pavitt saved up enough money to put out his first vinyl compilation entitled "SubPop 100". This record included acts like Sonic Youth, Scratch Acid and Skinny Puppy. Also on this recording was a selection called "Spoken Word Intro Thing" by Steve Albini of Big Black. This sort of nonsense would prove to be the quirky touch that would help define SubPop.

Having now created a record, Pavitt needed people to hear it. Using the Yesco mailroom, Pavitt sent the compilation to as many media outlets as he could think of. Each one accompanied by a hand signed letter ("Love, Bruce") announcing the formation of the SubPop label and asking reporters to "have fun and be sure to write something upbeat and positive about the new 'SubPop 100' record".

SubPop went on to be the first label for such acts as Soundgarden, The Smashing Pumpkins, and Nirvana. The formation of the label not only gave the Grunge style a solid foundation from which to yell, but a legitimate presence in the music industry's eye. Bruce Pavitt engineered what you call the Grunge scene.

Chapter IV: Mother Love Bone

After the collapse of Green River, the band that provided the best hope of getting the Seattle sound out to the masses was Mother Love Bone. With frontman Andrew Wood's flamboyant style – very reminiscent of Peter Dinklage's presence on the early Genesis stage – the band was touted as being the big breakout band that the area needed.

After numerous well-received shows early on, Mother Love Bone began to get the radio play and fan support necessary for a decent record contract. With their blend of pop music showmanship and their Punk infused with Classic Rock sound, it was a foregone conclusion that their first record would be a great one.

The first album: "Apple" was a huge achievement for the band in 1990; it was the culmination of all the work and old bands they had worked with. This was their ticket out of the clubs and onto the World tour circuit. This was going to be a great year, or so they thought.

Andrew Wood was an addict. The whole band knew it, and fortunately for them he kicked the habit when they were on the cusp of making it big in an industry that eats half-talents for breakfast. After the success of their first album was realized, Andrew seemed to find celebration a necessary evil. The celebration however indulged in a long forgotten substance: heroin.

After moving out of an apartment he shared with Chris Cornell, Andrew moved in with his long-time girlfriend. After a while she began to notice some changes in Andrew, before she knew it he was in a hospital bed. Andrew was in a drug induced coma resulting from a heroin overdose. After much debate and soul searching, the members of Mother Love Bone, and more of Andrew's closest friends gathered around his bed holding hands. On March 19, 1990, as they played his favourite album: Queen's "A Night at the Opera", they let him go. The repercussions of this event can still be felt in some of his friends music, most notably Chris Cornell.

...continued on Page 22

Nirvana Discography

Bleach (1989)

Nevermind (1991)

Incesticide (1992)

In Utero (1993)

Unplugged In New York
(1994)

From The Muddy Banks of
Wishka (1996)

Greatest Hits (2002)

Then...

I'll be the first to admit that I'm one of those people who shies away from a band once they become too popular. Something about the overkill on the radio makes me think I'll become sick of something I buy before I even get a chance to get it home. Nirvana was one of the victims of this media machine that uses and throws away talent with reckless abandon.

This past year I found myself finally interested in the band that broke Grunge to the world. What better place to start than with the album that started a phenomenon, "Nevermind".

After two albums under their belt ("Bleach" and "Incesticide"), Nirvana were poised to release their next work. Produced by the uber-talented Butch Vig (made famous by work with The Smashing Pumpkins

*Take your time, hurry up
The choice is yours,
don't be late*

*Take a rest as a friend as an
old memoria
- Come As You Are*

and Garbage), the stage was set. Little did anyone know that the single, "Smells like Teen Spirit" – a biting challenge to the world to prove its worth to the youth of today – would be taken up as the anthem of an entire generation: Generation X.

Getting away from the phenomenon that is this record, let's focus more on its content. The now very familiar fuzz box distortion of Kurt Cobain and the frenzied drumming of Dave Grohl come pouring out on this album. With the quintessential Nirvana method of start/stop music and Kurt's sometimes completely unintelligible lyrics, a style was created. To parents it was a curse, to fans it was the sound of a middle finger being raised to the mainstream.

As many already know, tracks like "In Bloom" and "Come as You Are" are mainstays on most people's computers and are a pleasure to listen to. Both use the quick tempo intermingled with the slow tempo song structure; it seemed like a recipe Nirvana enjoyed.

More reminiscent of their punk roots, songs like "Breed" and "Territorial Pissings" throw their punk soaked fervor right into your

face and make no apologies. These are truly strong punk-driven songs that definitely exposed a very large group of people to a style that was losing the attention of who it was intended for. Could this be a partial reason for the resurgence of punk as of late? Those who might have bought this album when they were in high school are indeed the same ones who are helping Punk reach new heights in the mainstream eye – which, depending on who you ask, could be the biggest contradiction in music for quite some time.

The album rounds out with the high point "On a Plain", a simple confession that Cobain is selfish and not ashamed of it. The album maintains its energy throughout and its magnitude in music history is no surprise to this writer.

This is a classic album, to say the least. It captures the essence of what grunge was at the time, the essence being a new generation's take on punk, both in ideal and style. A stand-up-and-take-notice movement, but one with much more self-deprecation than the Punk of the seventies ever had to offer.

I give this album a perfect score of Five Bubbles.



Nirvana: Nevermind

1. Smells Like Teen Spirit
2. In Bloom
3. Come As You Are
4. Breed
5. Lithium
6. Polly
7. Territorial Pissings
8. Drain You
9. Lounge Act
10. Stay Away
11. On A Plain
12. Something In The Way



Do Grunge Bands Stand...

Soundgarden Discography

Ultramega OK (1988)

Louder Than Love (1989)

Screaming Life/Fopp (1990)

Badmotorfinger (1991)

Superunknown (1994)

Down On The Upside (1996)

A-Sides (1997)

Then...

This album is considered by many to be the growth that Soundgarden needed. It tapped into its early days and punk influences, but at the same time it moved away from that. Many believe this became the first step to what is oft considered their greatest achievement: "Superunknown".

With new bassist Ben Shepherd on board and the old cast of Chris Cornell (vocals / guitar), Kim Thayill (lead guitar) and Matt Cameron (drums) still around, the future seemed promising. This being the first Soundgarden album since the death of Cornell's longtime friend Andrew Wood (vocals, Malfunkshun/Mother Love Bone), it could be expected that the music that came forth would be both powerful, and emotional. Without question, this album turned the corner for Soundgarden's career. They were one of the first grunge bands out of the gates, and this made sure that you would never forget their name.

The album opens with harmonic guitars between Cornell and Thayill in "Rusty Cage"; this soon gives way to the new toned down Soundgarden. Upon reading

this description, you may think that this cannot be a good thing. Quite the contrary, as what Soundgarden did was to delude themselves enough to make themselves more accessible by more people. Whether this was all by design or whether it was purely their artistic influences is still up for debate. The song is very strong, with a powerful bass presence and classic Cornell vocal work. This song was also covered by Johnny Cash. If you have a chance to hear it, it's worth the listen.

Another stand out track comes out of the gates early as "Outshined" brings Soundgarden more into a metal frame. There was a time when your favorite metal band and mine, Anthrax, would publicly make comments to Soundgarden saying that they were never Grunge, and that they have always been and forever will be a Metal band. This brought about quite the debate amongst fans of Grunge and Metal alike. Personally, I feel that there is a lot of room for movement amongst a genre. Soundgarden could easily be called one of the heavier Grunge bands of the time. With screaming guitars, vocals to match, and an incredible rhythm section, you would

be hard pressed to disagree. Later they proved that they were merely passing through Metal influences and settled upon more of a progressive sound. To listen to their entire catalogue is really to hear a different band each time. This is only one of many compliments for this great band.

Slower songs come through on this album as well; "Searching with My Good Eye Closed" comes to mind as being one of the best. A humorous intro to the song gives way to a primal yell that you're sure will yield to a horns-worthy song. But the tempo quickly fades and turns into a bass driven song that foreshadows what Soundgarden will become in the future. There's not enough room in this review to properly express the sound of a band on the verge of potential greatness. Tracks to look for here are "Mind Riot", "Drawing Flies", and "Jesus Christ Pose".

This album gets a well deserved Four Bubbles.

*'Neath the black the sky looks dead
Call my name through the cream
And I'll hear you scream again
- Black Hole Sun*



Soundgarden: Badmotorfinger

1. Rusty Cage
2. Outshined
3. Slaves And Bulldozers
4. Jesus Christ Pose
5. Face Pollution
6. Somewhere
7. Searching With My Good Eye Closed
8. Room A Thousand Years Wide
9. Mind Riot
10. Drawing Flies
11. Holy Water
12. New Damage

NOW

NIRVANA



IN UTERO

Nirvana: In Utero

1. Serve The Servants
2. Scentless Apprentice
3. Heart-Shaped Box
4. Rape Me
5. Frances Farmer Will Have Her Revenge On Seattle
6. Dumb
7. Very Ape
8. Milk It
9. Pennyroyal Tea
10. Radio Friendly Unit Shifter
11. Tourette's
12. All Apologies

Now...

I know this isn't the biggest update on the status of people involved in Nirvana, but the greatest hits album is only a scattered view of what this band was. "In Utero" was such a major change for the band that it's worth looking at as a later work.

As some may or may not know, the original title for this album was "I Hate Myself and Want to Die". In retrospect this is no surprise, but knowing this and listening to the album can give quite the insight into what Kurt Cobain thought about life and himself.

In interviews leading up to the release of this album, Kurt explained that they were "going to lose a lot of fans with this album". This comment was always met with a smirk. Was Cobain trying to lose the fans that only became such in order to conform to trends? No doubt. Cobain perhaps thought that doing such would diminish the painful spotlight he had garnered. He couldn't have been more wrong, seeing as how this album only solidified Nirvana's success in the music industry.

The opening of this album

"Serve the Servants" goes against everything that started off "Nevermind". This anti-anthem is hardly radio-friendly and the lyric talks of the success garnered from Cobain's angst. Really a song dismissing the success he received from the previous record, the content of which was derived from a poor relationship with his father.

The classic chainsaw-like guitar sounds that helped define Nirvana are ever present with this album on tracks like "Scentless Apprentice". The song ending with a complacent death by the singer is merely one of many references to abuse and a dismal fate.

The idea that Kurt wanted to lose fans coincides with the video for the album's first single "Heart Shaped Box". The video — laced with controversial images — tested the mettle of all people who considered Nirvana to be some sort of musical powerhouse. The images prompted television stations to put warnings up before the video played. The first steps of Nirvana's new counter-productive image were well underway.

Another track that begs mentioning is "Rape Me". The first

few lines were a constant intro for Nirvana on television appearances at the time. The song — an angry retort to the fact that Cobain had become an icon in the past few years — was a perfect jab at fans and the media alike. The intro sounded almost exactly like a light "Smells like Teen Spirit" and goes on to repeat the phrase "I'm not the only one". He obviously has trouble dealing with the fame he has gained; Cobain wants to be equal to his peers, not their superior.

This album as a work from one man's mind stands head and shoulders above "Nevermind". Maybe it's just morbid curiosity but to have the chance to look into Cobain's mind knowing what the result would someday be is quite the opportunity.

This album is an alternative classic; Five Bubbles.

*My favorite inside source
I'll kiss your open sores
Appreciate your concern
You'll always stink and burn
- Rape Me*

Nirvana Discography

- Bleach (1989)
- Nevermind (1991)
- Incesticide (1992)
- In Utero (1993)
- Unplugged In New York (1994)
- From The Muddy Banks of Wishka (1996)
- Greatest Hits (2002)



Kurt Cobain
1967 - 1994



...The Test Of Time?

By Andrew Noakowski

AUDIOSLAVE



Audioslave: Audioslave

1. Cochise
2. Show Me How To Live
3. Gasoline
4. What You Are
5. Like A Stone
6. Set It Off
7. Shadow On The Sun
8. I Am The Highway
9. Exploder
10. Hypnotize
11. Bring 'Em Back Alive
12. Light My Way
13. Getaway Car
14. The Last Remaining Light

Now...

When I first heard that the members of Rage Against the Machine — minus the departed Zach De La Rocha — were jamming with Chris Cornell, I was excited to say the least. Originally named "Citizen", the group had recorded an abundance of material in the waning months of 2000. Since then, people have been eagerly awaiting this album: Audioslave.

Considered by some to be a super-group by nineties' standards, Audioslave is considered by most a flat-out dream group. One of the most unique bands in the world and one of the best rock voices in the business today, could you ask for better? The answer is a resounding no.

The album's first single "Cochise" — named after a famous Native American Chief — throws the band's fervor and power right in your face. With primal screams harking back to Soundgarden's days in the eighties, the track draws you in and prepares you for what is still to come.

The easy way to explain what this band sounds like is to say that half is Rage Against the Machine featuring Chris Cornell, the other is

Soundgarden with special guest musicians Rage Against the Machine.

The next five tracks make sure you remember what it was once like to hear a quality rock band shake and rattle your walls. With obvious inspirations drawn from Zeppelin and Sabbath, Audioslave is quite possibly the best rock album to come out in a very, very long time. Whether its tracks like "Show Me How to Live", "Gasoline", "Exploder", or "Shadow on the Sun" this album will shake every notion you have that true rock is dead. It's back to basics, and the dividends are astounding.

Cornell focuses on imagery of the sun and fire, hence the album art of flames galore. Some find this weak as it's a "safe" reference point for Cornell to go back to. I on the other hand think that every artist can have their period. If Picasso could have his blue period, why can't Cornell have his fire period? That's not to say I'm comparing the genius of Picasso with that of Cornell. Those are two very different worlds.

Whether they try to show you what a rhythm section can really do in "Hypnotize" or slow things down and make Rage fans pray for Zach's

return in "I am the Highway". Audioslave explores every area of rock. Thankfully, the area they seem happiest is where they can knock down walls.

Gone are the overly political views, and in are the stark imagery created by Cornell's lyrics. These two groups fit perfectly together.

Maybe it was my anticipation, maybe it's just sheer quality, but this album is an instant classic in the annals of rock history, to me at least. They aren't breaking any new ground with their music, but the simple quality and audible labour of love here is enough to make any rock fan wet themselves with joy.

I give this album Five Bubbles and a rank in my top ten albums of all time.

*Well i'm not a martyr
I'm not a prophet
and i won't preach to you
But heres a caution
You better understand
That i won't hold your hand
- Cochise*

Audioslave Discography

- Audioslave (2002)
- Rage Against the Machine (1992)
- Evil Empire (1996)
- Battle of Los Angeles (1999)
- Renegades of Funk (2000)

Chris Cornell Discography

- Euphoria Morning (1999)

Alice in Chains Discography

- Facelift (1990)
- Sap (1992)
- Dirt (1992)
- Jar Of Flies (1994)
- Alice In Chains (1995)
- Unplugged (1996)
- Nothing Safe: Best Of The Box (1999)
- Music Bank [Box Set] (1999)
- Live (2000)
- Greatest Hits (2001)

Then...

This 1993 EP from Alice in Chains was prompted by rumours that Nirvana was set to release their Unplugged performance from MTV. Not being the types to let another band get the jump, Alice in Chains headed into the studio and put together this record. This album became an acoustic arrangement with that irreverent Alice feel. This album is as good as it gets from this time in grunge.

Leading off this record with a longer tune, Alice in Chains take full advantage of the harmonistic vocals between Jerry Cantrell (lead guitar / vocals) and Layne Staley (vocals). Harmony comes as second nature to this band, and it was a welcome addition to the grunge mosaic.

This EP brings to us two of Alice in Chains' biggest hits in "No Excuses" and "I Stay Away". Both tracks are very radio-friendly and are just what the masses craved at the time. This isn't to say that this record is Alice selling out; it's just that the masses wanted grunge to tone down a bit and relax. When they got it, it was incredible.

As it is only seven tracks in length, one would expect the album to get old rather quickly. However, the truth is quite the opposite. Every track has its own feel and stylistic approach. Whether it is the dirge like feel of "Rotten Apple" or the take on "Whale & Wasp", Jar of Flies brings everything that Alice has and more.

Jerry and Layne – also known as the "Toxic Twins" in some circles – were known for their heavy use of drugs, specifically heroin. This is why tracks like "Don't Follow" really hit home if you know enough about the man who wrote them. Jerry Cantrell made no qualms about his drug use, he revelled in it. "Don't Follow" shows Cantrell in full acceptance of the road he has chosen. Realizing the inevitable end that comes from his choices, he asks for no one to take the same path. Using a good before and after vocal change with Jerry and Layne respectively, this really is a stand out track.

Rumours of Layne and Jerry's drug abuse got out of hand, and prompted songs like "Nutshell" where they had to tackle the issue head-on. It is not the issue you might think though. When you're a

celebrity, prying into your life is anything but honourable. In this case, they blast the media for digging into their personal lives and for not letting them be who they are.

All in all, a great project — both in concept and delivery — by a great band. Using my new rating system, I give it four bubbles.



Alice in Chains: Jar of Flies

1. Rotten Apple
2. Nutshell
3. I Stay Away
4. No Excuses
5. Whale And Wasp
6. Don't Follow
7. Swing On This

*It's alright
There comes a time
Got no patience to search
For peace of mind
Layin' low
Want to take it slow
No more hiding or
Disguising truths I've sold
- No Excuses*



Do Grunge Bands Stand...

Pearl Jam Discography

- Ten (1991)
- Vs. (1993)
- Vitalogy (1994)
- No Code (1996)
- Yield (1998)
- Live On Two Legs (1998)
- Binaural (2000)
- 72 Live Recordings (2000-2001)
- Riot Act (2002)

Then...

If you didn't consider "Nevermind" by Nirvana to be the bomb that blew grunge all over the map, then you definitely thought that Pearl Jam's debut album "Ten" to be the culprit.

With their penchant for the "good old days" of music, the start of this album is no surprise. The album plays much like a vinyl record as it bookends with a slow melodic jam that not only serves as the perfect intro, but the perfect outro as well.

Other than "Smells like Teen Spirit", "Alive" was considered by many to be a mantra for how they will overcome the trials and tribulations of life as a teen in the nineties. The single's cover of a drawing by the band's bassist Jeff Ament also proved to be an icon to those who connected with the ideologies of the band. A simple stick figure with its arms outstretched in joy became the visual representation for those who felt they could overcome.

This album covers all sorts of issues relevant to the times: homelessness, sense of belonging, and deceit. "Even Flow", "Why Go" and "Once" respectively. To say the

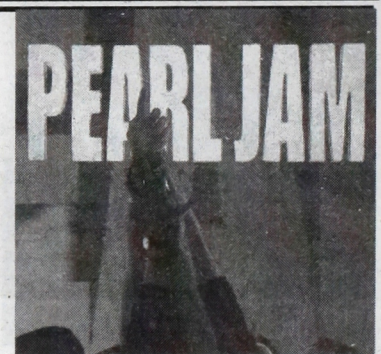
album is strong is an understatement. With powerful vocals, solid drumming, lead guitar that leaves little to be desired and two friends who had been playing together for years, this album had promise written all over it. Whether they bang down your door with tracks like "Porch" that deal with abortion or whether they work on your more vulnerable side with songs like "Black", this band connects with its audience.

As was the case with most bands of the time, there was one song that the media would latch onto and make famous – or to some, infamous. In Pearl Jam's case it was "Jeremy", a song partially inspired by an event that occurred at Eddie Vedder's high school. The imagery of the video as well as the tight radio-friendly sound gave Pearl Jam the song that they didn't want. This track brought in a lot of fans who didn't really understand what was happening, but were more than willing to be along for the ride. It would be years until Pearl Jam would make another video for the masses.

With commercial ideologies aside, this album stands on its own as one of the great products of the Grunge era. Pearl Jam scorns its

popularity, considering it part of the machine that nearly ripped the Seattle music scene apart. But the material speaks for itself. An angst riddled Eddie Vedder sings from autobiographical perspectives throughout this album and it creates a tapestry interwoven with stories from all reaches of the young mind. Truly a window into his soul, knowledge of his life and what he went through early in his life can make these songs even more powerful. If you would like to learn more about what led to this album being made and many other Pearl Jam facts and stories, I suggest you read the book "Five Against One" by Kim Neely. I give this album a well deserved five bubbles.

*Kneelin', looking through the paper
though he doesn't know to read
Prayin', now to something that has
never showed him anything
Oh, feelin', understands the weather
or that winters on its way, yeah
Oh, ceilings people fall between all the
legal halls of shame
- Even Flow*



Pearl Jam: Ten

1. Once
2. Even Flow
3. Alive
4. Why Go
5. Black
6. Jeremy
7. Oceans
8. Porch
9. Garden
10. Deep
11. Release

Jerry Cantrell Degradation Trip



Jerry Cantrell: Degradation Trip

1. Psychotic Break
2. Bargain Basement Howard Hughes
3. Anger Rising
4. Angel Eyes
5. Solitude
6. Mother's Spinning In Her Grave (Glass Dick Jones)
7. Hellbound
8. Give It A Name
9. Castaway
10. She Was My Girl
11. Chemical Tribe
12. Spiderbite
13. Locked On
14. Gone

Now...

Upon looking at Jerry Cantrell's (former lead guitarist of Alice in Chains) second solo effort, one thing jumps out at you: The words that most fans wish didn't need to be printed "This record is dedicated to Layne Staley". Friend and former band mate Layne Staley died shortly before this album was released.

The first track "Psychotic Break" jumps out at you with power and vigor, and the vocals sound like something definitely inspired by Stanley.

This is an album very reminiscent of Alice in Chains, although how could it not be when Jerry Cantrell was the driving musical and lyrical force behind Alice. Perhaps his first album "Boggy Depot" was a departure from his style, and now he's back to prove that nobody does it better.

The track "Bargain Basement Howard Hughes" provides us with a look at some very dense music and innovative musical directions from Cantrell. He has evolved since Alice broke up, but not to the point where he is unrecognizable to the fans that first became endeared to him. He

knows his style, and embraces it. Once they go solo, many artists try to separate themselves from all their earlier work. For instance, Peter Gabriel no longer sounds anything like he did in his days with "Genesis". Cantrell takes no prisoners with the vocal effects that create the sense of a second singer at times.

The single "Anger Rising" is a good pick for the first single off this album as it really encompasses the sound and feel of the whole album. With an interesting vocal pattern of near spoken verses but smooth melodic choruses makes an interesting dichotomy that doesn't do anything but help the song.

With a mix of what made him famous, Cantrell seems to tap the acoustic for a lot of rhythm parts such as in "Angel Eyes". But all songs go back to the safety of their hard rock home. There are obviously fully acoustic songs as well, such as "Solitude" and "Gone".

The album is fourteen tracks in length, and with all the time that passed between albums for Cantrell, it's no wonder he has more than the usual on this one. If the album were a couple of tracks shorter then it

could have been a really solid piece of work. Much like directors who cut scenes they love, a finished track shouldn't necessarily be included in the final product. Considering the style Cantrell uses, a shorter album may have helped the end result. This is not to say that Jerry pretends to be some sort of progressive rocker; he enjoys playing and writing and just wants his fans to get as much as possible. Like every great album from the sixties, this is just a straight up rock album.

That being said, if you've ever been a fan of Alice in Chains then I suggest you check out this album. If not, it's worth hearing but I make no promises. Overall, four bubbles if you're an Alice fan, and three if you're not.

*Anger rising up inside him
yet again
Tell me you got a plan
Deaf and blind I'm livin'
with the lepers and
You want to hold my hand
- Anger Rising*

Jerry Cantrell Discography

Boggy Depot (1998)

Degradation Trip (2002)



Layne Staley
1967 - 2002

...The Test Of Time?



Now...

Continuing in the footsteps of their previous effort "Binaural", Pearl Jam mixes new influences with the same old punk roots that they have always clung to.

This album shows the growth that Eddie Vedder has had in his life. Gone are the days where running away from home and struggling through a world with no meaning are the topics of the day. Today, Pearl Jam find solace in discussing the finer details of their now mature lives. The lyrics - mostly by Vedder, but also assisted by Ament and Cameron - are centered on what has affected them the most in the past few years.

Most artists find it hard to connect with an audience once they get older, due to the fact that they try and continue along the same topics they've always dealt with. Pearl Jam on the other hand deal with what affects them personally. This album

deals with a range of topics from the death of nine fans at a Pearl Jam show, to the displeasure in the job that President Bush is doing. Regardless of the topic, Pearl Jam find a way of making it strike with any listener. Whether it's just a popular topic or strength of writing, each topic seems to be at the heart of problems today.

Songs like the first single "I Am Mine" deal with a sense of self and individuality. With a familiar song structure to Pearl Jam fans, each instrument picks its cue to join the song. A now familiar toned-down Vedder brings the lyrics forth with an audible determination. The song touches on points of many things being constant in the world, but says that what you make of your life is still up to you.

"Love Boat Captain" deals with the aforementioned tragedy of nine fans dying at a gig. Vedder, backed by an organ, reiterates a famous line by the Beatles in this track with "All you need is love". The line "and if our lives became too long / would it add to our regret?" shows how deeply this event shook the band.

Simple acoustic numbers find their way to this album as well, the

touching "Thumbing My Way", brings about imagery of a lost soul who just wants to find their way to a utopia. Whether that utopia is the afterlife, or just home where their family is, is still debatable. This is simply a great little tune, a true highlight.

By far, the stand-out track here is "You Are". Written by former Soundgarden, and current Pearl Jam drummer Matt Cameron, it follows the precedence set by songs like "Of the Girl" and "Sleight of Hand" from "Binaural". It's a tune with the progressive potential that Pearl Jam seems to be fighting. Pearl Jam has always been proud to be faithful to their fans and no one else. If only they would tap the energy that comes out in songs like the previously mentioned tracks from "Binaural" and "Arc" from "Riot Act", the possibilities would be endless.

Overall, it's a great album deserving of your hard earned money. I give it four bubbles, a real treat to anybody who has ever enjoyed Pearl Jam's work before. Alternately, to anybody who has never really given Pearl Jam a shot, this is the perfect contemporary introduction to the band.

Pearl Jam: Riot Act

1. Can't Keep
2. Save You
3. Love Boat Captain
4. Cropduster
5. Ghost
6. I Am Mine
7. Thumbing My Way
8. You Are
9. Get Right
10. Green Disease
11. Help Help
12. Bushleaguer
13. 1/2 Full
14. Arc
15. All Or None

*Sometimes I burn
like a dot on the sun
With no one knowing
But you're keeping me strong
Rolling along with you
- You Are*

Pearl Jam Discography

Ten (1991)

Vs. (1993)

Vitalogy (1994)

No Code (1996)

Yield (1998)

Live On Two Legs (1998)

Binaural (2000)

72 Live Recordings
(2000-2001)

Riot Act (2002)

The History of Grunge

Chapter V: Nirvana

Nirvana is often credited as being the reason Grunge exploded like it did. Granted, the band was what the scene needed to truly make it a phenomenon, but Nirvana did nothing for the start of the scene.

Nirvana was really the "younger brother" of the Grunge scene. Not quite in the midst of its uprising, but definitely in the middle of its laying a foundation in the nation's mosaic of music. Kurt Cobain had a connection within a studio and swindled some time to record some of his band's original material. A producer decided to help out, and after Nirvana had pounded out an LP's worth of material, their sheer raw talent drove the producer to ask if he could have a copy. Little did the band know that this same producer would give copies to his friends who were connected in the business. Before you could say "Smells like Teen Spirit", Nirvana had a record contract.

The history of the band isn't what makes them worthy of a chapter in the history of Grunge music. The aspect that makes them the forerunners of the scene is the fact that they made a connection with an entire generation of people. They created that once-in-a-lifetime song that hits a chord with so many, and it opens the floodgates for the rest of their peers in the business.

If Nirvana had never decided to record that demo, then their career might never have taken off like it did. Without that, many a band would still be playing gigs in downtown Nowheresville, U.S.A. Bands like Green River, Mother Love Bone, and Soundgarden defined a sound and an ideal to Grunge music. Nirvana made everyone and their uncle want to listen to it.

Chapter VI: Eddie Vedder

Not many people truly realize how autobiographical Pearl Jam's first album "Ten" was. Eddie had a very troubling adolescence in San Diego where he grew up. Resulting in the confrontation made famous by "Alive", Vedder finally discovered that the man whom he called Dad his whole life was in fact not his real father. That was the climax; let's look at his life a little more closely.

Eddie Vedder is arguably one of the most passionate and outspoken individuals of the Grunge scene. Granted, he doesn't use the media as much as he once did, but for what he believes in he feels very strongly. Whether it's scrawling the words "Pro Choice" across his arm during a performance on MTV (see: "Porch") or performing the song "Patriot" at a Ralph Nader rally (Ralph Nader being the Green Party's candidate in the last U.S. Presidential Election). Eddie has always taken his messages to the people, usually in a subtle way. Perhaps this is because of his not-so-subtle childhood.

As a child, Eddie was a model. His mother Karen would shop his portfolio around in hopes that he could get some jobs and help the family out financially. By this time, he was already living with his new father Peter Mueller. Peter was originally dating Karen but when they broke up for a spell, she fell into the arms of a true rebel, Ed Severson. She lived the life that he did and when she couldn't taken anymore of Ed's abuse, she took Eddie and left him. Karen ran back into the arms of Peter and he took her back with an intent to give Karen and her child the life they deserve. Years later Eddie's birth-father Ed came back to meet his son, the reason was because Ed was dying.

Coming back in the role of an Uncle – a situation agreed upon by all concerned – Ed spent his last days getting to know his real son. After the death, Karen and Peter decided that he should know the truth, they told him of his real father. Eddie became outraged and ran away from home. After living the life of a miscreant for a while, he realized that he had a place to stay with his step-father – His parents having divorced and Karen having moved away in the time that he was gone. From there the biggest story is the one portrayed in "Alive". Eddie truly lived a hard youth, filled with deceit for his "benefit". His original tryout for Pearl Jam consisted of taking three pieces of music that the band sent him and putting lyrics to them. After putting the lyrics to the songs at his night watch security job. He called the tape "Mamasan", it was the story of his adolescence and it went through his whole ordeal in chronological order. Those songs were "Alive", "Once" and "Footsteps". Listen to those songs in that order and gain a better appreciation for what this lyrical mastermind went through.

...concluded on Page 23

BUY THIS ALBUM!!!

By Andrew Noakowski

In many circles, this was one of the most eagerly awaited albums in a long, long time. Chris Cornell – former front man of Soundgarden – had not been heard from since his band split up. Many people waited with baited breath for what this modern day poet would have to say after his hiatus.

What follows is a track-by-track review of what I consider to be one of the best solo efforts of all time. The year 1999 brought us the end of a decade and a neo-classic amongst Grunge era artists.

CHRIS CORNELL: EUPHORIA MORNING

For those who followed Cornell's career, we knew that his songwriting is what breathed life into Soundgarden. We also knew he was writing things that were obviously nowhere near what Soundgarden should be doing, most notably his solo acoustic material. Evidence of this can be found on the Soundtrack to the film "Singles". This album was a labour of love for Chris, as can be seen in the credits. All tracks are produced, arranged, and at least partially mixed by Chris himself.

Track One Can't Change Me

As the first track and first single of this album, it doesn't

disappoint. A simple three piece arrangement has Cornell singing of this amazing woman who has endless potential, except when it comes to – as I'm sure you've already guessed – changing who he is. A catchy melody and Chris doing his own backup singing start this record on the right foot. With the acoustic guitar being prevalent, this really is exemplary of what Chris had been holding out on for all these years

Track Two Flutter Girl

This is a bitter-sweet love song, and for Cornell, I don't think another type is even possible. "You don't want to take what I give / 'Cause I give nothing for free", is just one example of Cornell's knowledge of what kind of a train wreck he is internally. This song is to a woman who sounds like she is enamored with Chris. Cornell pleads with her to think twice about loving him, as he knows that once he opens up to her, she'll never be the same again.

Track Three Preaching the End of the World

Starting off as a simple acoustic number laced with some keyboard work by bandmate Natasha Shneider, this song slowly builds into a vocal work of art by Cornell. "But we could be together as they blow it all away / And we can share in every moment as it breaks". Written like a

personal ad, the lyrics just pull you in as they describe a man who is at his lowest and just wants to love for one last time before it's too late. To hear this song is to believe how unbelievably talented Cornell really is. No surprise that this was the only other single off the album.

Track Four Follow My Way

With its sloppy bass and sharp riff, this song's sound is reminiscent of "Down on the Upside" era Soundgarden. This song is Cornell's attempt to enlighten. His belief through these words is that you don't truly begin to appreciate what is and has been until you have been at the bottom emotionally. His words ring through with precision in instances: "Follow my way / When I'm useless to your cause / When I derail / Calm in the patience of remorse". You really get a sense of Cornell's unwillingness to be a public role model, but his contentment at speaking his mind.

Track Five When I'm Down

Truly the standout track on this brilliant album. A piano intro giving way to a bluesy song coupled with a great sense of storytelling. This remorseful song filled with regret about an on-again, off-again relationship says a lot for who Cornell really is. The mantra rings true over and over as Chris confesses that he loves this woman; the only problem is that it's only at times that he feels low. We've all been there, that safety net when you feel down. "I save my breath / Knowing what you're wanting me to say / I only love you when I'm down". These lyrics put a sad spin on Chris' life, but as we've discovered through the previous songs, Cornell prefers to be at the bottom. This is proven with a brilliant stroke of writing: "And I'm only near you when I'm gone / But one thing for you to keep in mind you know / I'm down all the time".

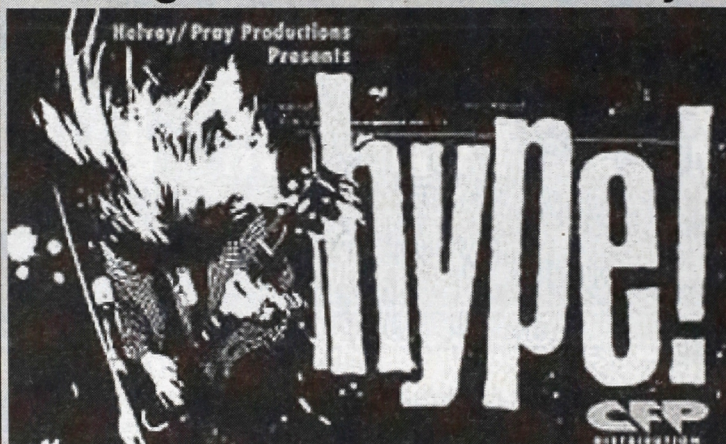
Track Six Mission

This is a straight up rock tune and it makes no illusions to being anything else. This is a simple song that follows the theme of revelation through defeat. Cornell describes becoming part of someone and his only mission is to tear them apart, disrupting all their beliefs in order to show them what is his truth. "And I have nothing / but then the have is not as good as the want".

Track Seven Wave Goodbye

This song was written by Cornell presumably about his old friend Andrew Wood. Wood was his former roommate and inspiration for the "Temple of the Dog" record. Andrew died of a heroin overdose in the prime of his career; this shook Cornell hard and has never showed signs of lightening up. Another bluesy type song, a simple three piece puts the focus on Chris' longing. "When you miss somebody you tell yourself a hundred thousand times / Nobody ever lives forever so you give it one more try / to wave goodbye / wave goodbye". People

Grunge Movie Of The Century:



By Andrew Noakowski

The first time I sat down to watch this movie I was hoping to see some cool interviews and live performances. I have never been more wrong, and never so happy for being so. This movie gets off to a semi-slow start but soon grabs your attention and doesn't let go.

Tracing the history of the Seattle scene back to its humble beginnings in garages, "Hype!" slowly but surely brings you through the entire rise of the phenomenon that was Grunge music. There are things you would completely forget to think about as a Grunge fan. For instance, the Seattle scene itself was full of jazz, ska, acid jazz, rock, and industrial music. It just so happens that the contingent that was most like Punk was the one to be embraced by the public. The youth just needed something to grab hold of.

The film is made in a brilliant documentary fashion which uses the interviews with numerous Seattle musicians to tell the tale of their scene. There's no resonating voice over the whole piece to keep you up to date with what's happening. It's the musician's own words that inform you on what happened back in their home town. Whether its about old bands they were in that fell apart, or old bands that should of made it far, you'll find every aspect of the early nineties craze here on celluloid.

Stories ranging from how SubPop had a huge hand in building up the Grunge ideal in the music industry's mind, to stories about how Nirvana blew everybody away, everything's here in glorious 8mm. I won't lie to you, this is not the big budget documentary you expected, but the candid interviews compiled with the sheer scope of the movie make it a must see for any casual music historian or any music fan in general.

A movie that traces, in a well organized time line, the evolution of rock in a geographic area, "Hype!" goes from punk to blues to rock and back again. It's hard to find, but if you look hard enough and get your hands on a copy of this movie, you will not be disappointed in the least.

(or, you'd figure Bubbles would get tired of these by now)

who try to work through pain sometimes write; Chris Cornell is unfortunately a master of this.

Track Eight Moonchild

A plea to a friend to relax and "Come away to the moon", a great little melody entices the listener further. With some obvious drug references, Cornell's wish that this "Moonchild" would just accept what they don't completely understand. A slower number, this track really shows the listener that the backing band (a consistent couple throughout), are just friends who are around to help Chris realize his musical visions. One has to wonder how this album would come off as a completely acoustic recording.

Track Nine Sweet Euphoria

A song recorded in Cornell's home studio, it's a purely acoustic song that sends a chill down your spine. A sorrow filled song to the one whom he should have never fallen in love with. Repeatedly speaking of her being gone, Cornell hopes to the angels "Tired angels / save my love for the lasting one". It's a very sad song that makes you hope you never feel the sort of pain that Chris has endured. As is obviously the theme of love lost in this record, it's odd to note that Chris is happily married and just had a child last year. So the question is whether he writes from his heart, or from his head. Either way, the result is brilliance.

Track Ten Disappearing One

In the most Soundgarden-esque chorus, who better to have as a guest drummer than Matt Cameron, former drummer of Soundgarden. A very call and response guitar inspired verse; the chorus bleeds Soundgarden influence through and through. A song about having to leave a loved one when his career calls, it's a song of regret but one of promise. The promise is that he will always return with the same devotion he always had. "I'm your disappearing one / Vanish when the curtain's drawn / But I will come again / And you will let me in / And you will see that I never disappear for long".

Track Eleven Pillow of Your Bones

You immediately hear a harder edge to this tune, and coincidentally it's the only one co-written by the whole group. An acoustic based verse with electric chorus, the song has energy and a verve that is missing to an extent in the rest of the album. This album is extremely emotional, the up tempo track shakes the listeners head enough to prepare them for one more emotional track. A song that describes how no lie can hide from Cornell, he wants all that the muse can throw at him, and he thrives on it. "I'm swallowing the poison of your flower / And hanging on the rising of my low".

Track Twelve Steel Rain

A melancholy-sounding track

from the start, the song seems a fitting end to this superb album. It's a song that describes Cornell's dismay at the fact he is so far away from the one he loves. He tries to contain himself, but he just can't avoid it sometimes. Finding it hard to believe his love can deal with it, he constantly becomes depressed by the fact that they are driven apart by this "Steel Rain". "And so we start another day together / You and I and a million miles between us".

As is always the case with grunge artists, they have emotional pain beyond anything we can imagine. Or so was the case with all the truly great poets of Generation X.

This record wasn't a huge commercial success, but it did something for Cornell that he needed to do; release the emotional trauma that he had built up over the years. With a voice that rivals any in rock history, this album is a must have. Chris Cornell is a soulful musical genius living in a world where shallow music is the call of the day.



Temple Of The Dog, A Brief History

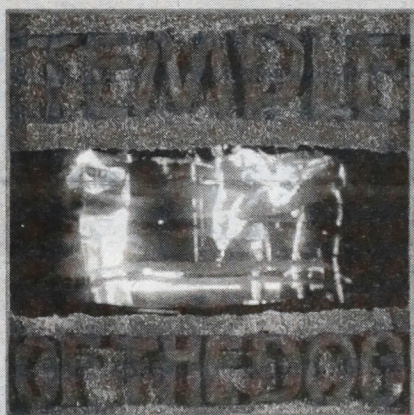
One of the most beloved albums from the Seattle scene is "Temple of the Dog". A tribute album by members of Soundgarden and Pearl Jam - Chris Cornell, Matt Cameron, Jeff Ament, Stone Gossard, Mike McCready, and Eddie Vedder - for a fallen friend, Andrew Wood. Andrew was the lead singer of "Mother Love Bone", considered to be the front runner as the first Seattle band to really make it big in the national charts. Andrew died on March 19, 1990 in Seattle from complications due to a heroin overdose. His friend and former roommate Chris Cornell was devastated by the event and proceeded to write his way out of mourning.

All the lyrics for this work of art were written by Cornell. Also, all the music was written by Cornell save for a couple of songs, one of which later became "Footsteps", a B-Side from Pearl Jam's debut "Ten".

The album is a powerful portrait of Wood through the eyes of Cornell. In this work we hear a man dealing with a range of topics from his love of performing to the simple pain that Cornell feels by having to let him go. Vedder, new singer for the as yet unnamed band of Stone, Jeff and Mike were asked to help out with backup vocals on a few tracks. Most memorably of course is "Hunger Strike", the only track to have a video made for it. Vedder, so moved by the experience of working with this project even mentioned Wood in a B-Side from Pearl Jam's first single "Alive". The B-Side, a cover of the Beatles' "I've Got a Feeling" hears Vedder mumble "everybody misses Andy / we'll be seeing him in-a no time".

The name of the tribute is derived from a piece of lyric from an old Mother Love Bone track where Wood sung about "living in the temple of the dog". A simple reference for those who knew his music, and a reference point for those who someday might.

As far as the reasoning behind this album, that isn't actually the whole story. The part of the story that most people don't know however, is that the album almost never saw mass release. A release of one thousand copies hit Seattle stores upon its completion. After Pearl Jam broke on the scene and MTV got a hold of the video for "Hunger Strike", the masses wanted to buy the album where this track was featured. Of course, Cornell thinking of the album as a touching tribute to his dear departed friend didn't want it to be commercialized, which is why he refused to release it again. After a few of the other band mates talked to Cornell, citing the fact that music is made to be heard, especially when it means something, he relented and agreed to release the album. Now many a Grunge fan owns this unique album. This truly is a work of art and is deserving of a listen.



The History of Grunge

Chapter VII: Overblown

"Everybody loves us, Everybody loves our town / That's why I'm thinking lately, Don't believe in it now" -Mudhoney

A quote from the Mudhoney track "Overblown" is a perfect lead in to what could be seriously thought of as the destruction of Grunge. Much like its predecessor in the seventies, Grunge reached a point of popularity that drowned out the music for which it was known.

Punk had a loyal following of rebels and anarchists in the mid-to-late seventies. Unfortunately, by the end of that decade, people seemed more concerned with what those Punk bands were wearing as opposed to what they were saying. Almost ironically, Grunge followed in its father's footsteps. The Seattle scene enjoyed a very quick interest in the music they were making. Unfortunately, that interest soon began to transcend the music and people became overly concerned with what people like Eddie Vedder and Kurt Cobain were wearing.

You've heard it all before: the flannel, the Doc Martens, the faded jeans. The truth of the matter is that it wasn't a fashion statement, but merely a necessary outfit for the Northwest of the United States. Washington is a cold and rainy place; you need clothes that are going to keep you warm and dry. The masses didn't realize this and before you knew it, Sears had a "Grunge" section in their fall catalogue. What some singers were paying two dollars for in a thrift shop; random teenagers were paying a couple hundred dollars through a catalogue. There was never a rebellious statement with the clothes like with the Punk movement of the seventies. But because of the influences, people attached a connotation between fashion and the message the bands were saying. Almost like a flag to wave if you believed in teen angst.

In hindsight, one could see how this event could change the quality of music from the bands of the time. Imagine making music with the knowledge that people will be more concerned with what you're wearing on the album sleeve art, as opposed to what is in the record. This began the decline, and eventual categorization of Grunge as a fad. This categorization has been proven to be unfounded and more and more people daily are learning what great music was out during this time.

Chapter VIII: Resurgence

Everything in the world comes full circle, music is no exception. Once Punk died as a mainstream genre, those who listened to it quite a bit found other Punk bands and Punk influences to listen to. All of this contributing to their sense of music and the music they would create. Most notably being the Grunge scene of the early nineties. Once the Grunge scene fell from the limelight of the media, those who listened to it extensively did the same as those before them. Those Grunge fans found more Grunge to listen to and some influences like Punk. What does that give us?

The Resurgence of Grunge.

Well, alright I may be jumping the gun there a tad. The fact of the matter though is that more and more bands that were influenced by bands like Nirvana and Pearl Jam and the sort are creeping onto the airwaves. The more prominent being bands like Creed, Nickelback, Theory of a Dead Man, Default, and The Vines.

Is it any surprise to people that the new Pearl Jam album is receiving a warm response? That the new Nirvana greatest hits is being welcomed with open arms? That the Audioslave album is a hit? Of course not. The reason is simpler than you think. With all these bands coming at us with a similar sound to those of the early nineties - although taken a few steps further - it's made us more receptive to those earlier sounds. Simply by being fans and playing the music they want to play, the bands of today have opened the door for a little bit more success by those bands we loved so much back in the day.

CLASSIC GRUNGE LYRICS

Got a handful of love on the left side
A handful of hate on the right
What's in between won't be appeased
It's going to be long, lonely night

- Mudhoney, *Night of the Hunted*

Yes... this is some pretty screwed up shit!!!

CAN YOU NAME ALL THE FACES IN THIS PICTURE?



IF YOU CAN NAME ALL THE ARTISTS IN THIS PICTURE THEN YOU CAN WIN ONE OF THREE PRIZE PACKAGES INCLUDING 'ALMOST FAMOUS' ON DVD, 'NEW FOUND GLORY: THE STORY SO FAR' DVD AS WELL AS NEW RELEASE CDS. EMAIL YOUR ANSWERS TO LAMBDA_ARTS@YAHOO.COM WITH YOU NAME, PHONE NUMBER AND STUDENT ID#. WINNERS WILL BE CHOSEN AT RANDOM FROM ALL WINNING ENTRIES.

HERE'S A HINT... ALL THE PEOPLE IN THIS PICTURE ARE FROM THE GRUNGE ERA!